Oriigns of the Popular Style - Peter Van der Merwe - 1989

"Here, for the first time, we see the story of the music that grew up between 1900 and 1930, between the end of World War I and the early twentieth centuries, shadowed in light, on the 'serious' music of the time. With a wealth of musical illustrations ranging from Strauss waltzes to Mississippi blues and from the Middle Ages to the 1920s, the author lays the tangled roots of the popular music of today in a book which is often provocative, always readable, and outstandingly comprehensive in its scope."—Publisher's description.

Roots of the Classical - Peter Van der Merwe - 2004-12-09

Roots of the Classical identifies and traces to their sources the patterns that make Western classical music unique, setting out the fundamental laws of melody and harmony, and sketching the development of tonality between the fifteenth and eighteenth centuries. The author then focuses on the years 1770-1910, treating the Western music of this period - folk, popular, and classical - as a single, interacting, interconnected unit in which the popular idiom was constantly feeding back on the classical idiom and vice versa.

Flashlight cast down in the aisles, guiding us to our assigned seats for a performance. The hierarchy of caste is not about feelings or morality. It is about power—which groups have it and which do not. In this brilliant book, Isabel Wilkerson gives us a masterful work of narrative nonfiction that unites history, art, and science to explain an important and complex idea that shapes the world today and has shaped it for centuries. Wilkerson's research is a tour de force, a profound exploration of the concept of caste and its impact on human life and history. She reveals how the caste system has shaped India and how it continues to shape the world today. The result is a book that challenges readers to think about the power of caste in their own lives and in the lives of others. (Oprah's Book Club)

 Origins of the Popular Style

Peter Van der Merwe has made an extensive survey of Western popular music in all its forms - blues, ragtime, folk music - uncovering the common musical language which unites these disparate styles.

Exploring Early Jazz - Daniel Hardie - 2002

About This Book One night around 1917, Buddy Bolden stood up in a New Orleans Dance Hall and played the first hot blues. It was not until 1917 that the Original Dixieland Jazz Band made its first jazz recording. By 1927, after becoming the popular hot music of the Jazz Age, we now call Classic Jazz was giving way to the new type of Hot Jazz that was to be the basis of Jazz in the years to come. Jazz was part of the music of the time and the music of today. Jazz is a music of all kinds.

Jazz Italian Style

Jazz Italian Style was a complex era in music history, when politics and popular culture collided with national identity and technology. When jazz arrived in Italy at the conclusion of World War I, it quickly became part of the local music culture. In Italy, thanks to the gramophone and radio, many Italian listeners paid little attention to a performer's national and ethnic identity. Nick Lalla's book (Italian-American),3 Tino Lucca (Italian-Jewish), and Louis Armstrong (African American), to name a few, all found equal footing in the Italian soundscapes. The book reveals how Italians made jazz their own, and how, by the mid-1930s, a genre of music that was distinguishable from American varieties and supported by Mussolini began to flourish in Northern Italy and in its turn influenced Italian-American musicians. Most importantly, the book explores a lost repertoire and an array of musicians whose stories and performances are compelling and well worth remembering.

Jazz Italian Style - Anna Harwell Celenza - 2017-02-06

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Caste (Oprah's Book Club)

Isabel Wilkerson - 2020-09-04

A succinct survey of Western popular music since the advent of sound recordings. Exhaustive in its coverage of musical genres and styles, including chapters on jazz, the blues, country & western, the Tin Pan Alley pop tradition, B&I, 1950s rock 'n roll (and countless offshoots such as rockabilly, doo-wop, novelty songs, surf, and garage), early rock 'n roll and the rise of Elvis, soul and rhythm and blues, Motown and the British Invasion, the progressive and psychedelic developments of the late 1960s to early 1970s, the subsequent rise of punk, rap, rap-hop, and much more. Representing major developments in popular music since the 1910s, the companion's aim is to provide a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

The Ashgate Research Companion to Popular Musicology

Derek B. Scott - 2016-03-23

This book is the first multi-volume handbook to bring together global musicologists to build a framework for understanding popular musicology. The editors and contributors are leading scholars in the field and will provide authoritative overviews of all major genres, styles, and issues. The handbook will be divided into eight volumes, each focusing on a different aspect of popular musicology. The guide volume will include an overview of the field, a timeline of key events, and a glossary of terms. Each volume will cover a specific area of popular musicology, such as history, theory, and sociology. The handbook will also feature essays by leading scholars in the field, as well as interviews with key pioneers and influential figures. The handbook will be an essential resource for scholars, students, and anyone interested in the study of popular musicology.
Origins of the Popular Style: The Antecedents of 20th-Century Popular Music

Deborah Butler Costello. 2008-04-15

This is a well-developed classic music, but when it comes to popular music, how do we analyze its effects and its meaning? David Brackett draws from the disciplines of cultural studies and music theory to demonstrate how listeners form opinions about popular songs, and how they come to attribute a rich variety of meanings to them. This book is a significant contribution to genres of popular music through recordings made by Billie Holiday, Bing Crosby, Hank Williams, James Brown, and Elvis Costello. Brackett develops a set of tools for looking at both the formal and cultural dimensions of popular music of all kinds.

Classic American Popular Song: David Jenson - 2014-02-04

First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

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Reading Pop: Approaches to Textual Analysis in Popular Music

Richard Mitchell - 2000-06-08

Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Mitchell puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Mitchell puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies.
In 1969 Gerhard Kubik chanced to encounter a Mozambican labor migrant, a miner in Transvaal, South Africa, tapping a “cipendani,” a mouth-resonated musical bow. Kubik realized that the link between these two far-flung musicians is African-American music, the sound that became the blues. Such discoveries reveal a narrative of music that is first listened to—long before it is heard. Kubik’s aim is to surface Africa’s music—its sounds and styles—through ethnography and fieldwork, and to set forth a new theory of the blues. In his research, he has traveled through the American South and to the shores of Africa, interviewing musicians and scholars, and collecting materials for a comprehensive study of African-American music. Kubik’s research is the basis for this book, which presents a fresh perspective on the origins of African-American music and its relationship to African music. Kubik’s work is the first to bring together insights from anthropology, history, and ethnomusicology to provide a comprehensive and nuanced account of the blues. His book offers a new way of understanding the blues as a cultural phenomenon that emerged from the African-American experience. Kubik’s approach is to study the blues as a cultural practice that is shaped by both African and American traditions. This approach allows him to explore the ways in which the blues have been transmitted and transformed, and to show how they continue to be a vital part of American culture today. Kubik’s book is a valuable resource for scholars and students of African-American music, and for anyone interested in the history and culture of the blues.
...music was the music of the masses, the music of the ordinary people. It was a music that spoke to the heart and soul of the people, a music that was born in the streets and in the fields, a music that was lived and breathed by the people. It was a music that was universal, that transcended borders and languages.

In the 1960s, the music of the people was manifested in the music of the counterculture. The counterculture was a movement that was born out of the frustration of the baby boom generation with the status quo. It was a movement that was characterized by a desire for change, a desire for a better world, a desire for a world that was more just and equitable.

The music of the counterculture was a music that was born out of this movement. It was a music that was born out of the anti-war protests, the civil rights movement, the women's liberation movement, and the gay rights movement. It was a music that was born out of the frustration with the dominant culture, a culture that was characterized by a desire for conformity, a desire for control, and a desire for power.

The music of the counterculture was a music that was born out of a desire for freedom, a desire for individuality, a desire for creativity. It was a music that was born out of a desire to break free from the constraints of the dominant culture, a music that was born out of a desire to express oneself, to be oneself, to be free.

In the 1960s, the music of the counterculture was manifested in the music of progressive rock. Progressive rock was a musical genre that was born out of the counterculture. It was a genre that was characterized by a desire for experimentation, a desire for innovation, a desire for new sounds and new ideas.

Progressive rock was a music that was born out of a desire to push the boundaries, a music that was born out of a desire to challenge the status quo. It was a music that was born out of a desire to create something new, something that had never been heard before.

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Rural Rhythm - Tony Russell - 2021-02-01
There are many biographies and histories of early country music and its creators, but surprisingly little attention has been given to the actual songs at the heart of these narratives. In this groundbreaking book, music historian Tony Russell turns the spotlight onto seventy-eight original 78rpm discs of songs and tunes from the 1920s and 1930s, uncovering the hidden stories of how they came to be recorded, the musicians who sang and played them, the record companies that marketed them, and the listeners who absorbed them. In these essays, based upon new research, contemporary newspaper accounts, and previously unpublished interviews, and copiously illustrated with rare images, readers will find songs about home and family, love and courtship, crime and punishment, farms and floods, chain gangs and chain stores, journeys and memories, and many other aspects of life in the period. Rural Rhythm not only charts the tempos and styles of rural and small-town music-making and the origins of present-day country music, but also traces the larger rhythms of life in the American South, Southeast, and MidWest. What emerges is a narrative that ingeniously blends the musical and social history of the era.

Towards a Global Music History - Mark Hijleh - 2018-12-18
How do we explain the globalized musical world in which we find ourselves in the early 21st century and how did we arrive here? This extraordinary book outlines an understanding of the human musical story as an intercultural—and ultimately a transcultural—one, with travel and trade as the primary conditions and catalysts for the ongoing development of musical styles. Starting with the cultural and civilizational precedents that gave rise to the first global trading and travel network in both directions across the Afro-Eurasian Old World Web in the form of the Silk Road, the book proceeds to the rise of al-Andalus and its influence on Europe through the Iberian peninsula before considering the fusion of European, African and indigenous musics that emerged in the Americas between c1500-1920 as part of Atlantic culture and the New World Web, as well as the concurrent acceleration of globalization in music through European empires and exoticism. The book concludes by examining the musical implications of our current Age of Instantaneous Exchange that technology permits, and by revisiting the question of interculturality and transculturality in music.