

American Popular Music

A personal, idiosyncratic history of popular music that also may well be definitive, from the revered music critic From the age of song sheets in the late nineteenth-century to the contemporary era of digital streaming, pop music has been our most influential laboratory for social and aesthetic experimentation, changing the world three minutes at a time. In *Love for Sale*, David Hajdu—one of the most respected critics and music historians of our time—draws on a lifetime of listening, playing, and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers. From vaudeville singer Eva Tanguay, the “I Don’t Care Girl” who upended Victorian conceptions of feminine propriety to become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB, Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations. Exhaustively researched and rich with fresh insights, *Love for Sale* is unbound by the usual tropes of pop music history. Hajdu, for instance, gives a star turn to Bessie Smith and the “blues queens” of the 1920s, who brought wildly transgressive sexuality to American audience decades before rock and roll. And there is Jimmie Rodgers, a former blackface minstrel performer, who created country music from the songs of rural white and blacks . . . entwined with the sound of the Swiss yodel. And then there are today’s practitioners of Electronic Dance Music, who Hajdu celebrates

Read Book American Popular Music

for carrying the pop revolution to heretofore unimaginable frontiers. At every turn, Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways. Masterly and impassioned, authoritative and at times deeply personal, *Love for Sale* is a book of critical history informed by its writer's own unique history as a besotted fan and lifelong student of pop.

In the twenties, thirties, and forties, now-legendary American songwriters and lyricists created a repertoire of popular songs, songs that have captured the hearts of generations of music lovers. George Gershwin, Richard Rodgers, Cole Porter, Jerome Kern, Harold Arlen, Hoagy Carmichael and many others, along with such lyricists as Ira Gershwin, Lorenz Hart, and Dorothy Fields, produced extraordinary songs of signal importance to the American musical heritage. In this book Allen Forte shares his love of American popular song. He discusses in detail twenty-three songs, ranging from Gershwin's "Fascinating Rhythm" (1924) to Irving Berlin's "Steppin' Out with My Baby" (1947), guiding readers and listeners toward a deeper appreciation of this vital and engaging music. Forte writes for the general reader, assuming no background other than a familiarity with basic music notation. Each song is discussed individually and includes complete lyrics and simple leadsheet notation. Forte discusses the songs' distinctive musical features and their sophisticated, often touching and witty lyrics. Readers can follow the music while they listen to the accompanying compact disc, which was specially recorded for this volume by baritone Richard Lalli and pianist-

Read Book American Popular Music

arranger Gary Chapman, with Allen Forte, pianist-arranger for “Embraceable You” and “Come Rain or Come Shine”. Learn about these favorite songs and more: “How Long Has This Been Going On?” “What Is This Thing Called Love?” “Embraceable You” “Autumn in New York” “I’ve Got You Under My Skin” “The Nearness of You” “That Old Black Magic” “Come Rain or Come Shine”

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. “Not since the late Leonard Bernstein has classical music had a combination salesman-teacher as irresistible as Kapilow.” —Kansas City Star Few people in recent memory have dedicated themselves as devotedly to the story of twentieth-century American music as Rob Kapilow, the composer, conductor, and host of the hit NPR music radio program, What Makes It Great? Now, in *Listening for America*, he turns his keen ear to

Read Book American Popular Music

the Great American Songbook, bringing many of our favorite classics to life through the songs and stories of eight of the twentieth century's most treasured American composers—Kern, Porter, Gershwin, Arlen, Berlin, Rodgers, Bernstein, and Sondheim. Hardly confining himself to celebrating what makes these catchy melodies so unforgettable, Kapilow delves deeply into how issues of race, immigration, sexuality, and appropriation intertwine in masterpieces like *Show Boat* and *West Side Story*. A book not just about musical theater but about America itself, *Listening for America* is equally for the devotee, the singer, the music student, or for anyone intrigued by how popular music has shaped the larger culture, and promises to be the ideal gift book for years to come.

Issues in African American Music: Power, Gender, Race, Representation is a collection of twenty-one essays by leading scholars, surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present, and from classical music to hip hop, this wide-ranging volume provides a

Read Book American Popular Music

nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

A product of old-fashioned, back-wearying, foundational scholarship, yet very readable, this book is certain to feature importantly in future studies of early jazz and its prehistory. Highly recommended. ? Library Journal. This volume makes possible the study of the rise of black music in the days that paved the way for the Harlem Renaissance?the brass bands, the banjo and mandolin clubs, the male quartets, and theatrical companies. Summing up: Essential. ? Choice Outstanding Academic Title. A landmark study, based on thousands of music-related references mined by the authors from a variety of contemporaneous sources, especially African American community newspapers, *Out of Sight* examines musical personalities, issues, and events in context. It confronts the inescapable marketplace concessions musicians made to the period's prevailing racist sentiment. It describes the worldwide travels of jubilee singing companies, the plight of the great black prima donnas, and the evolution of ?authentic? African American minstrels. Generously reproducing newspapers and photographs, *Out of Sight* puts a face on musical activity in the tightly knit black communities of the day. Drawing on hard-to-access archival sources and song collections, the book is of crucial importance for understanding the roots of ragtime, blues, jazz, and gospel. Essential for comprehending the evolution and dissemination of African American popular music from 1900 to the present, *Out of Sight* paints a rich picture of musical variety,

Read Book American Popular Music

personalities, issues, and changes during the period that shaped American popular music and culture for the next hundred years.

In this pathbreaking book, Allen Forte uses modern analytical procedures to explore the large repertoire of beautiful love songs written during the heyday of American musical theater, the Big Bands, and Tin Pan Alley. Covering the work of such songwriters as Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen, he seeks to illuminate this extraordinary music indigenous to America by revealing its deeper organizational characteristics. In so doing, he aims to establish it as a unique corpus of music that deserves more intensive study and appreciation by scholars and connoisseurs in the broader fields of American popular music and jazz. Expressing much of the traditional tonality associated with European music in the eighteenth and nineteenth centuries, the love songs of the Golden Age are shown to draw on a rich variety of elements--popular harmony, idiomatic lyric-writing, and Afro-American dance rhythms. His analyses of such songs as "Embraceable You" or "Yesterdays" in particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

Covering rock and roll, alternative rock, rockabilly, Motown, and garage rock, entries feature such artists as Janis Joplin, Ritchie Valens, and Frank Zappa.

Sweet Air rewrites the history of early twentieth-century pop music in modernist terms. Tracking the evolution of popular regional genres such as blues, country, folk, and

Read Book American Popular Music

rockabilly in relation to the growth of industry and consumer culture, Edward P. Comentale shows how this music became a vital means of exploring the new and often overwhelming feelings brought on by modern life. Comentale examines these rural genres as they translated the traumas of local experience--the racial violence of the Delta, the mass exodus from the South, the Dust Bowl of the Texas panhandle--into sonic form. Considering the accessibility of these popular music forms, he asserts the value of music as a source of progressive cultural investment, linking poor, rural performers and audiences to an increasingly vast network of commerce, transportation, and technology.

From the first Tin Pan Alley tunes to today's million-view streaming hits, pop songs have been supported and influenced by an increasingly complex industry that feeds audience demand for its ever-evolving supply of hits. Harvey Rachlin investigates how music entered American homes and established a cultural institution that would expand throughout the decades to become a multibillion dollar industry, weaving a history of the evolution of pop music in tandem with the music business. Exploding in the 1950s and '60s with pop stars like Elvis and the Beatles, the music industry used new technologies like television to promote live shows and record releases. More recently, the development of online streaming services has forced the music industry to cultivate new promotion, distribution, copyright, and profit strategies. Pop music and its business have defined our shared cultural history. *Song and System: The Making of American*

Read Book American Popular Music

Pop Music not only charts the music that we all know and love but also reveals our active participation in its development throughout generations.

Beginning with the emergence of commercial American music in the nineteenth century, Volume 1 includes essays on the major performers, composers, media, and movements that shaped our musical culture before rock and roll. Articles explore the theoretical dimensions of popular music studies; the music of the nineteenth century; and the role of black Americans in the evolution of popular music. Also included—the music of Tin Pan Alley, ragtime, swing, the blues, the influences of W. S. Gilbert and Rodgers and Hammerstein, and changes in lyric writing styles from the nineteenth century to the rock era.

The first book to explore the ballad's history and emotional appeal, surveying seventy years of the genre in modern America.

Designed as a broad introductory survey, and written by experts in the field, this book examines the rise of American music over the 20th century - the period in which that music came into its own and achieved unprecedented popularity. Beginning with a look at music as a business, 11 essays explore a variety of popular musical genres, including Tin Pan Alley, blues, jazz, country, gospel, rhythm and blues, rock and roll, folk, rap, and Mexican American corridos. Reading these essays, we come to see that the forms created by one group often appeal to, and are in turn influenced by, other groups - across lines of race, ethnicity, class, gender, region and age.

Read Book American Popular Music

Made in Latin America serves as a comprehensive introduction to the history, sociology, and musicology of contemporary Latin American popular music. Each essay, written by a leading scholar of Latin American music, covers the major figures, styles, and social contexts of popular music in Latin America and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Theoretical Issues; Transnational Scenes; Local and National Scenes; Class, Identity, and Politics; and Gendered Scenes.

As the United States transitioned from a rural nation to an urbanized, industrial giant between the War of 1812 and the early twentieth century, ordinary people struggled over the question of what it meant to be American. As Brian Roberts shows in *Blackface Nation*, this struggle is especially evident in popular culture and the interplay between two specific strains of music: middle-class folk and blackface minstrelsy. The Hutchinson Family Singers, the Northeast's most popular middle-class singing group during the mid-nineteenth century, is perhaps the best example of the first strain of music. The group's songs expressed an American identity rooted in communal values, with lyrics focusing on abolition, women's rights, and socialism. Blackface minstrelsy, on the other hand, emerged out of an audience-based coalition of Northern business elites, Southern slaveholders, and young, white, working-class men, for whom

Read Book American Popular Music

blackface expressed an identity rooted in individual self-expression, anti-intellectualism, and white superiority. Its performers embodied the love-crime version of racism, in which vast swaths of the white public adored African Americans who fit blackface stereotypes even as they used those stereotypes to rationalize white supremacy. By the early twentieth century, the blackface version of the American identity had become a part of America's consumer culture while the Hutchinsons' songs were increasingly regarded as old-fashioned. Blackface Nation elucidates the central irony in America's musical history: much of the music that has been interpreted as black, authentic, and expressive was invented, performed, and enjoyed by people who believed strongly in white superiority. At the same time, the music often depicted as white, repressed, and boringly bourgeois was often socially and racially inclusive, committed to reform, and devoted to challenging the immoralities at the heart of America's capitalist order. Appell (jazz studies, Diablo Valley College) and Hemphill (graduate studies, research, and development, San Francisco State University) offer a textbook for popular music, humanities, or cultural studies courses, organized by the musical influences of particular cultural groups--African American, European American, Latin, Native American and Asian--rather than a strict chronological approach. This is followed by a section tracing modern jazz to hip hop. They survey a broad range of styles, from minstrelsy, blues, hymns, and wind bands to Chicano music, Afro-Caribbean music, bebop, acid jazz, girl groups, folk-rock, the British invasion, R&B, and rock.

Read Book American Popular Music

Through a collection of case studies, the author examines why music categories and music genres are debated, and why the terms used to describe these categories and genres are always changing.

Make music come alive for students in grades 5 and up with American Popular Music! This 96-page book explores how the roots of American music began and developed. From European musical traditions in the seventeenth century to African American music today, this book uncovers a foundation and appreciation of America's music. It features genres such as ragtime, blues, Dixieland, swing, big band, musical theater, folk, country western, rock and roll, disco, funk, punk, rap, alternative, and contemporary Christian.

"This book is an interdisciplinary discussion of popular music performed and created by American Indian musicians, providing an important window into history, politics, and tribal communities as it simultaneously complements literary, historiographic, anthropological, and sociological discussions of Native culture"--Provided by publisher.

From "Who Put the Bomp (in the Bomp, Bomp, Bomp)?" to a list of all song titles containing the word "werewolf," *Rock Music in American Popular Culture II: More Rock 'n' Roll* Resources continues where 1995's Volume I left off. Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects, this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues, in social and political matters, and in key socialization activities. From marriage and sex to public schools and youth culture, readers discover how popular culture can be used to explore American values. As Authors B. Lee Cooper and Wayne S. Haney prove that integrated popular culture is the product of commercial interaction

Read Book American Popular Music

with public interest and values rather than a random phenomena, they entertainingly and knowledgeably cover such topics as: answer songs--interchanges involving social events and lyrical commentaries as explored in response recordings horror films--translations and transformations of literary images and motion picture figures into popular song characters and tales public schools--images of formal educational practices and informal learning processes in popular song lyrics sex--suggestive tales and censorship challenges within the popular music realm war--examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II: More Rock 'n'Roll Resources is nontechnical, written in a clear and concise fashion, and explores each topic thoroughly, with ample discographic and bibliographic resources provided for additional research. Arranged alphabetically for quick and easy reference to specific topics, the book is equally enjoyable to read straight through. Rock music fans, teachers, popular culture professors, music instructors, public librarians, sound recording archivists, sociologists, social critics, and journalists can all learn something, as the book shows them the cross-pollination of music and social life in the United States.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical

Read Book American Popular Music

elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

Examine the history of music in the United States with puzzles, activities, and ideas for discussions.

Organized by types of information sources, the book selectively covers guides to the literature of popular culture, including general and subject encyclopedias; subject dictionaries; handbooks and manuals; biographical compilations; directories, indexes, and abstracts; bibliographies, discographies, and videographies; and supplemental sources (e.g., periodicals, research centers, associations). Each section is arranged by subject: general; popular arts (e.g., music, fine arts); mass media (e.g., radio, computers); folkways/oral tradition; and fads, events, trends, and other social phenomena. Selective rather than comprehensive, the book offers entries with descriptive and sometimes evaluative annotations. Essential as a research tool in academic and public libraries, this guide will also be useful in collection development.

Read Book American Popular Music

There has been a long-standing relationship between Jewish Americans and the world of American popular music. The essays in this volume blend surveys of music making as a whole with profiles of single artists. This is volume 8 of the annual publication, *The Jewish Role in American Life* (ISSN 1934-7529), produced by the Casden Institute for the Study of the Jewish Role in American Life at the University of Southern California. Contents: Foreword (Gayle Wald); Introduction (Josh Kun); "Cohen Owes Me Ninety-Seven Dollars, and other Tales from the Jewish Sheet-Music Trade" (Jody Rosen); "Dances Partake of the Racial Characteristics of the People Who Dance Them': Nordicism, Antisemitism, and Henry Ford's Old Time Music and Dance Revival" (Peter La Chapelle); "Ovoutie Slanguage is Absolutely Kosher: Yiddish in Scat-Singing, Jazz Jargon, and Black Music" (Jonathan Z. S. Pollack); "'If I Embarrass You, Tell Your Friends': Belle Barth, Pearl Williams, and the Space of the Risqué" (Josh Kun); "'Here's a foreign song I learned in Utah': The Anxiety of Jewish Influence in the Music of Bob Dylan" (David Kaufman); "Jazz Liturgy, Yiddishe Blues, Cantorial Death Metal, and Free Klez: Musical Hybridity in Radical Jewish Culture" (Jeff Janeczco).

Reviews popular music since colonial times from the earliest ballads, chanteys, and spirituals, to modern soul and rock and touches upon the lives and achievements of many composers and performers

In *Songbooks* veteran music critic and popular music scholar Eric Weisbard offers a critical guide to American popular music writing, from William Billings's 1770 New-England-Psalm-Singer to Jay-Z's 2010 memoir *Decoded*.

The first systematic study to address the character and scope of American

Read Book American Popular Music

popular music in India during British rule.

"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,

Read Book American Popular Music

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.

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.

- Roughly 200 entries on concepts and terminology, ensembles, genres, and instruments
- 37 biographical sidebars of significant musicians and performers
- A chronology for Latin American popular music

American Popular Music From Minstrelsy to MP3 Oxford University Press, USA

This book is an abridgment of the third volume of American Popular Music and Its Business--The First Four Hundred Years by Russell Sanjek, my late father. It covers the years 1900 to 1984, a rich and provocative period in the history of American entertainment, one marked by persistent technological innovation, an expansion of markets, the refinement of techniques of commercial exploitation, and the ongoing democratization of American culture.

Read Book American Popular Music

How the Beatles Destroyed Rock 'n' Roll is an alternative history of American music that, instead of recycling the familiar clichés of jazz and rock, looks at what people were playing, hearing and dancing to over the course of the 20th century, using a wealth of original research, curious quotations, and an irreverent fascination with the oft-despised commercial mainstream.

Music was integral to the profound cultural, social and political changes that swept the globe in 1968. This collection of essays offers new perspectives on the role that music played in the events of that year, which included protests against the ongoing Vietnam War, the May riots in France and the assassination of Martin Luther King, Jr. From underground folk music in Japan to antiauthoritarian music in Scandinavia and Germany, *Music and Protest in 1968* explores music's key role as a means of socio-political dissent not just in the US and the UK but in Asia, North and South America, Europe and Africa. Contributors extend the understanding of musical protest far beyond a narrow view of the 'protest song' to explore how politics and social protest played out in many genres, including experimental and avant-garde music, free jazz, rock, popular song, and film and theatre music.

For many people, popular music provides a soundtrack to their lives by entwining emotion with experience. It is little wonder, then, that eventful periods in

Read Book American Popular Music

American history are often defined by the pop music of the time. For example, big band jazz evokes memories of World War II for those who lived through that era, while songs from the 1960s often remind baby boomers of the drug-fueled hippie revolution. Author Stuart Kallen traces the history of popular music in America from the sounds of Tin Pan Alley to Chicago jazz clubs, to southern rock n' roll and country, to the British Invasion, to psychedelic rock and Woodstock, to garage band heroes and music video rock stars, to hip-hop tycoons and young American idols.

A cultural and social study of the origins and evolution of "rocknroll". Philip Ennis presents a major social and cultural study of the origins and evolution of "rocknroll." With masterful command of general trends and telling details, he describes the artistic, economic, and political context that nurtured this radically new popular music. This "seventh stream," which drew from existing forms of pop music, began as a youth movement of rebellion and remains a worldwide banner of youth in search of alternatives. "Rocknroll" emerged, he shows persuasively, from the successive meeting and melding of the other six "streams"—pop, black pop, country pop, jazz, folk, and gospel. He chronicles how these were shaped by struggles over musical property rights, and by the new technologies of radio and phonograph record. The most decisive clash was between the New York

Read Book American Popular Music

based music publishers and the radio broadcasters. Their decades long contest resulted in many cultural changes. The basic unit shifted from sheet music to the phonograph record. The radio disc jockey in small, independent radio stations became the new focal point for all the popular musics. New venues, audiences, and talent appeared throughout the nation. The appearance of "rocknroll" marked a significant cultural moment, argues Ennis. This "seventh stream" was part of an explosive efflorescence in all the American arts after World War II. Its early stars—Little Richard, Chuck Berry, Jerry Lee Lewis, and Elvis Presley—built a pantheon of performers with deep roots in all the other streams.

Purchase this access code to get sixty featured musical selections from American Popular Music, Fourth Edition, in MP3 format. Good for one use. Code will be void if used.

[Copyright: af2523988addfb84931b290d0aa6804b](https://www.cengage.com/access/cengageaccess.com/af2523988addfb84931b290d0aa6804b)