

# AMERICAN POPULAR MUSIC



FROM  
THE  
1950s  
TO  
THE  
1990s

Edited by  
Clayton Kopp and  
Clayton Kopp

# American Popular Music Textbook

**Annelies Wilder-Smith**



## **American Popular Music Textbook:**

**American Popular Music** Larry Starr, Christopher Alan Waterman, Former Dean of the School of Arts and Architecture Christopher Waterman, Brad Osborn, 2021 This is an introductory text for undergraduates taking courses in the history of American popular music

**American Popular Music** Larry Starr, Christopher Alan Waterman, 2013 The fourth edition of this textbook includes an enlarged overview of the roots of American pop an expanded look at jazz new coverage of Broadway and country music and updated sections on music business and technology Includes access to 60 downloadable music selections With a preface appendix glossary bibliography and index Color and black white photos

**American Popular Music** Chair of American Music Studies and Waters Endowed Professor of Music Larry Starr, Larry Starr, 2017

**American Popular Song** Alec Wilder, 2022 Wonderful The New York Times Provocative opinionated and never dull Down Beat A singular book Studs Terkel When it was first published Alec Wilder s American Popular Song quickly became a classic and today it remains essential reading for countless musicians lovers of American Song and fans of Alec Wilder Now in a 50th anniversary edition popular music scholar Robert Rawlins brings the book fully up to date for the 21st century Whereas previous editions featured only piano scores the format has been changed to lead sheet notation with lyrics making it accessible to a wider readership Rawlins has also added more than sixty music examples to help complete the chapter on Irving Berlin One of the most fascinating features of the original edition was Wilder s inventive use of language often revealing his strong and sometimes irreverent opinions Wilder s prose remains relatively unaltered but footnotes have been provided that clarify elucidate and even correct Moreover a new chapter has been added discussing fifty three songs by numerous composers that Wilder might have well included but was not able to Songs by Ann Ronnell Fats Waller Jule Styne and many others are capped off with an examination of ten of Wilder s own songs

**American Popular Music** Larry Starr, 2003 The history of American popular music provides crucial insights into the establishment of a distinctively American culture Authors Larry Starr and Christopher Waterman examine popular music in the United States from its beginnings to the end of the 20th century furthering our understanding of the relationship between music culture and social identity Using well chosen examples insightful up to date commentaries and an engaging writing style American Popular Music From Minstrelsy to MTV poses such questions as Why do people make and listen to music What do they want from it What does it give them Numerous listening examples corresponding to the 2 CD package that accompanies the text prompt readers to listen closely to popular music and to learn about its history and the people and institutions that have produced it American Popular Music From Minstrelsy to MTV integrates detailed discussions of particular popular songs and recordings with a thoughtful consideration of the broader historical and cultural context Other distinctive features include a rich illustration program strong pedagogy including numerous boxed inserts inclusion of earlier American popular music and well organized listening charts with lyrics Themes such as the multicultural roots of popular styles the development of musical technology and the

operations and strategies of the music industry unify the text This book is an ideal text for courses in American Studies Cultural Studies Popular Culture and Music Its accessible style and warm tone will captivate students and other readers encouraging them to become more critically aware listeners of popular music Publisher description *American Popular Music* Glenn Appell, David Hemphill, 2006 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 *American Popular Music and Its Business: The beginning to 1790* Russell Sanjek, 1988 This three volume work tells the complete story of American popular songs their authors and the business they set in motion Volume one explores the inception of the music publishing business in Elizabethan England and traces music activity in England until 1790 examining popular balladry copyright problems the start of music printing religious music professional music makers musical theater eighteenth century music and such leading musical figures as Purcell Handel and Haydn Also discussed are the beginnings of music in the United States including musical theater black music and the Great Awakening and its relationship to music publishing *American Popular Music and Its Business* the late Russell Sanjek, 1988-07-28 Volume two concentrates exclusively on music activity in the United States in the nineteenth century Among the topics discussed are how changing technology affected the printing of music the development of sheet music publishing the growth of the American musical theater popular religious music black music including spirituals and ragtime music during the Civil War and finally music in the era of monopoly including such subjects as copyright changing technology and distribution invention of the phonograph copyright revision and the establishment of Tin Pan Alley *The German Cabaret Legacy in American Popular Music* William Farina, 2013-01-28 The stylistic remnants of cabaret music from Weimar era Germany are all around us During the 20th century its most prominent American exponents were the Germans Marlene Dietrich and Lotte Lenya whose careers extended through the 1970s Because of them and others the words and music of such artists as Kurt Weill Bertolt Brecht Friedrich Hollaender and Marcellus Schiffer continue to be heard and exert widespread influence Major songwriters touched by cabaret include Lennon McCartney Bacharach David Kander Ebb Bob Dylan Randy Newman and Patti Smith among many others African American artists beginning with Louis Armstrong have been sympathetic interpreters of cabaret music Modern day Las Vegas appears to be the fulfillment of a prophecy made in the late 1920s by Weill Brecht in their Mahagonny stage works And today the German Kabarett tradition remains strong with such stars as Ute Lemper and Max Raabe packing international venues **Classic American Popular Song** David Jenness, Donald Velsey, 2014-02-04 Classic American Popular Song The Second Half Century

1950 2000 addresses the question What happened to American popular song after 1950 There are numerous books available on the so called Golden Age of popular song but none that follow the development of popular song styles in the second half of the 20th century While 1950 is seen as the end of an era the tap of popular song creation hardly ran dry after that date Many of the classic songwriters continued to work through the following decades Porter was active until 1958 Rodgers until the later 1970s Arlen until 1976 Some of the greatest lyricists of the classic era continued to do outstanding and successful work Johnny Mercer and Dorothy Fields for example continued to produce lyrics through the early 70s These works could be explained as simply the Golden Age s last stand a refusal of major figures to give in to a new reality But then how can we explain the outstanding careers of Frank Loesser Cy Coleman Jerry Herman Jerry Bock and Sheldon Harnick Fred Kander and John Ebb Jule Styne Alan Jay Lerner and Frederick Loewe and several other major figures Where did Stephen Sondheim come from For anyone interested in the development of American popular song and its survival this book will make fascinating reading

Rock Music in American Popular Culture II Frank Hoffmann, B Lee Cooper, Wayne S Haney, Beulah B Ramirez, 2015-12-22 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 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

*American Popular Music* David Lee Joyner, 1993 Provides an overview of American music from Tin Pan Alley song through the close of the 20th century

**Popular Music,**

**Cultural Politics and Music Education in China** Wai-Chung Ho, 2016-12-08 While attention has been paid to various aspects of music education in China to date no single publication has systematically addressed the complex interplay of sociopolitical transformations underlying the development of popular music and music education in the multilevel culture of China Before the implementation of the new curriculum reforms in China at the beginning of the twenty first century there was neither Chinese nor Western popular music in textbook materials Popular culture had long been prohibited in school music education by China's strong revolutionary orientation which feared spiritual pollution by Western cultures However since the early twenty first century education reform has attempted to help students deal with experiences in their daily lives and has officially included learning the canon of popular music in the music curriculum In relation to this topic this book analyses how social transformation and cultural politics have affected community relations and the transmission of popular music through school music education Ho presents music and music education as sociopolitical constructions of nationalism and globalization Moreover how popular music is received in national and global contexts and how it affects the construction of social and musical meanings in school music education as well as the reformation of music education in mainland China is discussed Based on the perspectives of school music teachers and students the findings of the empirical studies in this book address the power and potential use of popular music in school music education as a producer and reproducer of cultural politics in the music curriculum in the mainland American Popular Music 5th Edition Starr/Waterman, 2017-07-14

*She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music* Laurie Stras, 2017-07-05 *She's So Fine* explores the music reception and cultural significance of 1960s girl singers and girl groups in the US and the UK Using approaches from the fields of musicology women's studies film and media studies and cultural studies this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the treatment of artists such as Martha and the Vandellas The Crystals The Blossoms Brenda Lee Dusty Springfield Lulu Tina Turner and Marianne Faithfull Currently available studies of 1960s girl groups girl singers fall into one of three categories industry generated accounts of the music's production and sales sociological commentaries or omnibus chronologies discographies *She's So Fine* by contrast focuses on clearly defined themes via case studies of selected artists Within this analytical rather than historically comprehensive framework this book presents new research and original observations on the 60s girl group girl singer phenomenon *Good Vibrations* Philip Lambert, 2016-10-07 An international interdisciplinary exploration of the band that helped define 1960s America *The National and Religious Song Reader* William Emmett Studwell, 1996 William Studwell has done it again In *The National and Religious Song Reader* the author presents more than 120 enjoyable and informative essays on national patriotic and religious songs from around the world Readers will learn the answers to such questions as Was Dixie actually first performed in New York City Which 16th century English composition is referred to by Shakespeare in *The Merry Wives of Windsor* What well known hymn was written by Martin Luther in 1529 And what is a waltzing matilda

anyway Hint It s not a dancing young lady Studwell s latest collection follows the form and style of his earlier works The Popular Song Reader and The Christmas Carol Reader as he relays interesting facts about each song through anecdotes humor poetry and a generally lighthearted yet scholarly approach In addition to information about each song and its composer the author also discusses how the song reflected society at the time and how the song itself has influenced popular culture The book is divided into four sections American National Songs armed forces songs war songs national anthems national marches National Songs From Other Countries songs from Canada Mexico England Scotland France Italy Germany Russia Ireland Israel Australia General Hymns religious songs from the 17th century and earlier and the 18th 19th and 20th centuries Songs Associated With Religious Events Easter Thanksgiving weddings funerals The book s readable style is its most important quality as it makes it more approachable than a typical reference book And vital to its usefulness as a reference book are the indexes one by song title and another by person or group Whether used primarily as an enjoyable reference or as an informative reader The National and Religious Song Reader is bound to provide new insights into familiar songs for all music fans

**Blackface Nation** Brian Roberts,2017-04-18 Introduction Carnival The Vulgar Republic Jim Crow s Genuine Audience Black Song Meet the Hutchinsons Love Crimes The Middle Class Moment Culture Wars Black America Conclusion Musical without End

*The Cambridge Companion to Operetta* Anastasia Belina,Derek B. Scott,2020 A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world

Navigating Stylistic Boundaries in the Music History Classroom Esther M. Morgan-Ellis,2024-04-30 At a time of transformation in the music history classroom and amid increasing calls to teach a global music history Navigating Stylistic Boundaries in the Music History Classroom adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise Troubling traditional boundaries of genre and style this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions vernacular popular and non Western on their own terms The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders exploring the places where different practices of music and values intersect Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover exchange or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice Addressing works that are already widely taught but presenting new ways to understand and interpret them this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions

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