The American Popular Ballad Of The Golden Era 1924 1950 A Study In Musical Design

The American Popular Ballad Of The Golden Era, 1924-1950 Allen Forte 1995 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 genre for 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 eighteen 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 "Yesterday" is particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

American Popular Song: Alec Wilder 1975 Surveys the development of popular music in twentieth-century America highlighting the careers of six outstanding composers

The Ballad in American Popular Music: David Metzer 2017-09-21 The first book to explore the ballad's history and emotional appeal, surveying seventy years of the genre in modern America

Great Men of American Popular Song: David Ewen 1972 The American popular song has undergone as many changes and developments as America itself. Here David Ewen explores the whole history and evolution of American popular music from 1746 to the present day. Through the biographies, personal portraits, and critical evaluations of thirty of its leading creators, the reader is given a perspective on how the American popular song developed over the years and gains an insight into the birth and evolution of the media (theater, radio, television, movies, etc.) in which these songs came into being. Within the biographies, such basic styles as the national ballad, the war song, ragtime songs, the blues, show tunes, movie tunes, and the songs of protest are described, while more than passing notice is given to the changing song form and the men who brought about this change. The result is a crisply-written, knowledgeably written book of encyclopedic scope and range that discusses and explains the currents and crosscurrents in the evolution of American popular music.

American Popular Music: The Age of Rock: Timothy E. Scheurer 1989 Beginning with the emergence of commercial American music in the nineteenth century, Volume 1 includes essays on the major performers, composers, and media, and measures the cultural development of popular music over the course of the rock and roll era.

My Melancholy Baby: Michael G. Garber 2021-07-15 Ten songs, from "Bill Bailey, Won't You Please Come Home" (1902) to "You Made Me Love You" (1913), ignited the development of the classic pop ballad. In this exploration of how the style of the Great American Songbook evolved, Michael G. Garber unravels the complicated, often-hidden origins of these enduring, pioneering works. He riffs on colorful stories that amplify the rising of an American folk art composed by innovators both famous and obscure. Songwriters, and also the publishers, arrangers, and performers, achieved together a collective genius that moved music worldwide to song. These classic ballads originated all over the nation—Louisiana, Colorado, Illinois, Michigan—and then the Tin Pan Alley industry, centered in New York, made the tunes unforgettable sensations. From ragtime to top, cabaret to radio, new styles of music and modes for its dissemination invented and reinvented the intimate, personal American love ballad, creating something both swinging and tender. Rendered by Frank Sinatra, Ella Fitzgerald, and a host of others, recordings and movies carried these songs across the globe.

The American Song Book: Philip Furia 2016 The American Song Book, Volume I: The Tin Pan Alley Era is the first of a planned five-volume series of books that will reprint the sheet-music (including covers) of songs by Irving Berlin, the Gershwins, and other great songwriters from what has been called "The Golden Age" of American popular music, along with historical essays, biographical sketches, and musical analyses and anecdotes.

The Ballad Of An American: Earl Robinson 1998 A witty, dashing, first-person account of one of America's most famous composers, during one of the most lively times in American history.

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 American Song Book: Philip Furia 2015-12-02 The American Song Book, Volume I. The Tin Pan Alley Era is the first in a projected five-volume series of books that will reprint original sheet music, covering, of songs that constitute the enduring standards of Irving Berlin, Jerome Kern, the Gershwins, and other lyricists and composers of what has been called the "Golden Age" of American popular music. These songs have done what popular songs are not supposed to do-stayed popular. They have been reinterpreted year after year, generation after generation, by jazz artists such as Charlie Parker and Art Tatum, Ella Fitzgerald and Louis Armstrong. In the 1950s, Frank Sinatra began recording albums of these standards and was soon followed by such singers as Tony Bennett, Doris Day, Willie Nelson, and Linda Ronstadt. In more recent years, these songs have been reinterpreted by Rod Stewart, Harry Connick, Jr., Carly Simon, Lady GaGa, K.D. Lang, Paul McCartney, and, most recently, Bob Dylan. As such, these songs constitute the closest thing America has to a repertory of enduring classical music. In addition to reprinting the sheet music for these classic songs, authors Philip Furia and Laurie Patterson place these songs in historical context with essays about the sheet-music publishing industry known as Tin Pan Alley, the emergence of American musical comedy on Broadway, and the "talkie" revolution that made possible the Hollywood musical. The authors also provide biographical sketches of songwriters, performers, and impresarios such as Florence Ziegfeld. In addition, they analyze the lyrical and musical artistry of each song and relate anecdotes, sometimes amusing, sometimes poignant, about how the songs were created. The American Songbook is a book that can be read for enjoyment on its own or be propped on the piano to be played and sung.

Tin Pan Alley: Isaac Goldberg 1961 The author looks at the history of Tin Pan Alley, the name given to the collection of New York City music publishers and songwriters who dominated the music industry in the early to mid-twentieth century.

The American Popular Ballad Of The Golden Era 1924 1950 A Study In Musical Design

The Way to Tin Pan Alley: Nicholas E. Tawa 1990 This book analyzes the place of popular music in American culture from 1866 to 1910, and the way in which it reflected American values. Tawa has examined over 1000 songs, the methods of their composition, publication and performance, and how they were received by the public. He contends that many of these songs, though light in character, measure up to the highest standards of musical craftsmanship and invention.

War and American Popular Culture: M. Paul Holinger 1999 From the American Colonial Wars to our peacekeeper role in Bosnia, this book brings together information on books, drama, songs,
The Ballad of John Latouche—Howard Pollock 2017 born to a poor Virginian family, John Treville Latouche (1914-56), in his short life, made a profound mark on America's musical theater as a lyricist, book writer, and librettist. The wit and skill of his lyrics elicited comparisons with the likes of Ira Gershwin, Lorenz Hart, and Cole Porter, but he had too, noted Stephen Sondheim, "a large vision of what musical theater could be," and he proved especially venturesome in helping to develop a lyric theater that innovatively combined music, word, dance, and costume and set design. Many of his pieces, even if not commonly known today, remain high points in the history of American musical theater. "A great American genius" in the words of Duke Ellington, Latouche came initially to public attention in his early twenties with his cantata for soloist and chorus, Ballad for Americans (1939), with music by Earl Robeson—a work that swept the nation during the Second World War. Other milestones in his career included the all-black musical fable, Cabin in the Sky (1940), with Vernon Duke; an intergalactic updating of John Guy's classic, The Beggar's Opera, as Beggar's Holiday (1946), with Duke Ellington; two of the Broadway operas with Jerome Moross: Ballets Ballad (1948) and The Golden Apple (1954), one of the most enduring operas in the American canon, The Ballad of Baby Doe (1956), with Douglas Moore; and the operetta Candida (1956), with Leonard Bernstein and Lilian Hellman. Extremely versatile, he also wrote cabaret songs, participated in documentary and avant-garde film, translated poetry, adapted plays, and much else. One of the more important of Latouche's numerous works, as noted as Manhattan's most celebrated raconteur and hosts, he developed a wide range of friends in the arts, including, as did his nymphomaniacal friend and fellow expatriate in Paris, Edna St. Vincent Millay. Latouche was a great admirer of his other great music. His story, this fascinating man himself.

The Anglo-American Ballad—Dianne Dugaw 2015-12-22 Originally published in 1995. This book’s collection of key essays presents a coherent overview of touchscreen technologies and issues in the study of Anglo-American popular ballad traditions and suggests ways this panoramic view affords us a look at Euro-American scholarship’s questions, concerns, and trends. The studies of ballads in English began in early the eighteenth century with Joseph Addison’s discussions which marked the onset of an aesthetic and scholarly interest in popular traditions. Therefore the collection begins with him and then chronologically includes scholars whose works mark pivotal moments which taken together tell a story that does not emerge through an examination of the ballads themselves. The book addresses debates in tradition, orality, performance and community as well as national genealogies and connections to contexts. Each selected piece is pre-empted by an introductory section on its importance and relevance.

Listening to Classic American Popular Songs—Allen Forte 2008-01-01. In the twentieth, thirty, and forty, 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 lyrical geniuses 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 sheet music notation. Forte discusses the songs’ distinctive musical features and their sophistication, often touching on witty and lyrical readers. 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-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”

Compendium Encyclopedia of Popular Music of the World Volume 8—John Shepherd 2012-03-08 A comprehensive and authoritative reference to a huge range of American musical styles, from Barbershop to Bluegrass and from Ragtime to Rockabilly.

Saying It With Songs—Larry Starr 2013 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.

Popular Music Theory and Analysis—Thomas Robinson 2017-04-21 Popular Music Theory and Analysis: A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music. This annotated bibliography is an exhaustive catalog of music-theoretical and musicological works that is searchable by subject, genre, and song title. It will support emerging scholarship and inquiry for future research on popular music.

White Christmas—Jody Rosen 2007-07-27 When Irving Berlin first conceived the song “White Christmas,” he envisioned it as a “throwaway” – a satirical novelty record for a vaudeville-style stage revue. By the time Bing Crosby introduced the tune in the winter of 1942, it had evolved into something far grander: the stately yuletide ballad that would become the world’s all-time top-selling and most widely recorded song. In this vividly written narrative, Jody Rosen provides both the fascinating story behind the making of America’s favorite Christmas carol and a cultural history of the nation that embraced it. The Russian-Jewish immigrant who became his adopted country’s greatest pop troubadour, had written his magnum opus – what one commentator has called a “holiday Moby-Dick” – a timeless song that resonates with some of the deepest threads in American culture: yearning for a mythical New England past, belief in the magic of the “merry and bright” Christmas season, longing for the havens of home and hearth. Today, the song endures not just as an icon of the national Christmas celebration but as the artistic and commercial peak of the golden age of popular song, a symbol of the values and strivings of the World War II generation, and of the saga of Jewish-American assimilation. With insight and wit, Rosen probes the song’s musical roots, uncovering its surprising connections to the tradition of blackface minstrelsy and exploring its unique place in popular culture through six decades of recordings by everyone from Bing Crosby to Elvis Presley to *NSYNC. White Christmas chronicles the song’s legacy from jaunty ragtime-era Tin Pan Alley to the elegant world of midcentury Broadway and Hollywood, from the hardscrabble streets where Irving Berlin was reared to the battlefields of World War II where American GIIs made “White Christmas” its wartime anthem, and from the Victorian American past that the song evokes to the twenty-first-century present where Berlin’s masterpiece lives on as a kind of secular hymn.


All the Years of American Popular Music—David Ewen 1977 Reviews popular music since colonial times from the earliest ballads, chantsye, and spirituals, to modern soul and rock and touches upon the lives and achievements of many composers and performers

The Ballad in American Popular Music—David Joel Metzer 2017 While ballads have been a cornerstone of popular music for decades, this is the first book to explore the history and appeal of these treasured songs. David Metzer investigates how and why the styles of ballads have changed over a period of more than seventy years, offering a definition of the genre and discussing the influences of celebrated performers including Frank Sinatra, Aretha Franklin, and Whitney Houston. The emotional power of the ballad is strongly linked to the popular mood of the time, and consequently songs

films, and other works that have mythologized our nation’s wars.
can tell us much about how events and emotions were felt and understood in wider culture at specific moments of recent American history. Tracing both the emotional and stylistic developments of the genre from the 1950s to the present day, this lively and engaging volume is as much a musical history as it is a history of emotional life in America.

**Enchanted Evenings**-Geoffrey Block 2006-10-30 This new second edition of Enchanted Evenings offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most essential musicals. Audience favorites include Guys and Dolls, Carousel, Gypsy, Kismet, My Fair Lady, West Side Story, and The Taming of the Shrew, Sunday in the Park with George, and Phantom of the Opera. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettists, lyricists, composers, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwin, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of Anything Goes and the 1959 film adaptation of Pretty and Bess). Packed with information that no musical theatre buff would want to be without, and peppered with with the author's engaging and often irreverent commentary, Enchanted Evenings is an essential guide to the history. "A solid and fascinating work that should be a model of how to research and investigate on the evolution of a musical. Block's research is impressive and his writing vivid. . . indispensable for anyone who cares more about Broadway musicals than Playbill can provide." –Steven Bach, The Los Angeles Times Book Review

**The American Stravinsky**-Guy M. Minetta Murchison 2012-02-21 divdivThe first study to show Copland's style development from his early works through his first widely accessible ballet/DIV/DIV

**Reading Pop : Approaches to Textual Analysis in Popular Music**-Richard Middleton 2006-06-08 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 Middleton 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 Middleton 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.

**Unprepared To Die**-Paul Slade 2015-11-01 The Gory Stories Behind The Murder Ballads Cheerfully vulgar, revelling in gore, and always with an eye on the main chance, murder ballads are tabloid newspapers set to music, word of the latest ‘horrible murders to an insatiable public. Victims are bludgeoned, stabbed or shot in every verse and killers often hanged, but the songs themselves never die. Instead, they mutate - morphing to suit local place names as they criss cross the Atlantic and continue to fascinate each generation’s biggest musical stars. Paul Slade traces this fascinating genre’s history through eight of its greatest songs. Stagger Lee’s “Biographer” alone include Duke Ellington, James Brown, Bob Dylan, Dr John, The Clash and Nick Cave. No two tell his story in the same way. Covering eight classic murder ballads, including ‘Knoxville Girli’ “Tom Dooley” and “Frankie & Johnny”, Slade investigates the real-life murder which inspired each song and traces its musical development down the decades. Billy Bragg, The Big Seeds’ Mick Harvey, Laura Cantrell, Rennie Sparks of The Handsome Family and a host of other leading musicians add their own insights.

**The Ballad-Singer in Georgian and Victorian London**-Oskar Cox Jensen 2021-02-28 An in-depth study of the nineteenth-century London ballad-singer, a central figure in British cultural, social and political life.

**Encyclopedia of Great Popular Song Recordings**-Steve Sullivan 2013-10-04 The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and in depth. In this 2-volume Encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today’s rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but often too neglected genres of negro folk and world music, gospel, and traditional folk. This is the ideal research tool for lovers of popular music in all its glorious variety.

**Classic American Popular Song**-David Jennes 2014-02-04 First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

**Taking a Chance on Love**-George Harwood Phillips 2019-09-19 When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke, what the music world already knew became apparent to the public at large—the man had two musical personas—one as a composer, the other as a tunesmith. One wrote highbrow music, the other lowbrow. Yet the two sides complemented each other. Neither could function without the other. Born and classically trained in imperial Russia, Vladimir Dukelsky (1903-1969) fled the Bolshevik Revolution with his family, discovered American popular music in cosmopolitan Constantinople, and pursued his budding interest to New York before his passion for classical music drew him to Paris, where the impresario Sergei Diaghilev hired him to compose a ballet for the Ballets Russes. Taking a Chance on Love immerses us in Duke’s dizzying globe-hopping and genre-swapping, as financial concerns and musical passions drive him from composing symphonies to songwriting, from brilliant Broadway flops, and from performing with classical performers to writing books and articles. Throughout, as he crisscrosses the landscape of American music, collaborating with lyricists such as Howard Dietz, Ira Gershwin, and Sammy Cohn, the incomparable Vernon Duke emerges clearly from these pages: sometimes charming, sometimes infuriating, always captivating. Although Vernon Duke has entered the canon of American standards with such classics as “Taking a Chance on Love,” “I Can Get Started,” and “April in Paris,” little is known about the composer with two personas. Taking a Chance on Love brings the intriguing double of Dukelsky/Duke back into the spotlight, restoring a chapter to the history of the Great American Songbook and to the story of twentieth-century music.

**Encyclopedia of Jewish American Popular Culture**-Jack R. Fischel 2008-12-30 This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Without the profound contributions of American Jews, the popular culture we know today would not exist. Instead, they mutate - morphing to suit local place names as they criss cross the Atlantic and continue to fascinate each generation’s biggest musical stars. Paul Slade traces this fascinating genre’s history through eight of its greatest songs. Stagger Lee’s “Biographer” alone include Duke Ellington, James Brown, Bob Dylan, Dr John, The Clash and Nick Cave. No two tell his story in the same way. Covering eight classic murder ballads, including ‘Knoxville Girli’ “Tom Dooley” and “Frankie & Johnny”, Slade investigates the real-life murder which inspired each song and traces its musical development down the decades. Billy Bragg, The Big Seeds’ Mick Harvey, Laura Cantrell, Rennie Sparks of The Handsome Family and a host of other leading musicians add their own insights.

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