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The Cambridge History of American Music - David Nicholls 1998-11-19

The Cambridge History of American Music, first published in 1998, celebrates the richness of America's musical life. It was the first study of music in the United States to be written by a team of scholars. American music is an intricate tapestry of many cultures, and the History reveals this wide array of influences from Native, European, African, Asian, and other sources. The History begins with a survey of the music of Native Americans and then explores the social, historical, and cultural events of musical life in the period until 1900. Other contributors examine the growth and influence of popular musics, including film and stage music, jazz, rock, and immigrant, folk, and regional musics. The volume also includes valuable chapters on twentieth-century art music, including the experimental, serial, and tonal traditions.

Brass Music of Black Composers - 1996

The most comprehensive guide available to brass music written by black composers.

The Harvard Guide to African-American

History - Evelyn Brooks Higginbotham 2001
Compiles information and interpretations on the past 500 years of African American history, containing essays on historical research aids, bibliographies, resources for womens' issues, and an accompanying CD-ROM providing

bibliographical entries.

Surviving Orchestral Music - Charles Hommann 2007-01-01

Pagination: lxxxiii + 270 pp.

Black Music and Musicians in The New Grove Dictionary of American Music and The New Harvard Dictionary of Music - Dominique-René De Lerma 1989

American Studies - Jack Salzman 1986-08-29

A major three-volume bibliography, including an additional supplement, of an annotated listing of American Studies monographs published between 1900 and 1988.

America's Music, from the Pilgrims to the Present - Gilbert Chase 1992

A history of American music, its diversity, and the cultural influences that helped it develop.

Reflections on American Music - College Music Society 2000

The twentieth century - also called the "American century" by thousands of historians and artists around the world - has brought with it untold musical innovations: the popularization of ragtime and the blues, the birth and dissemination of jazz, gospel, and rock, the transmission via radio of music around the world, the transformation of sound recording from primitive cylinders and shellac disks to digital sound, the incorporation of film music

into motion pictures, the rise (and decline) of twelve-tone techniques among American composers, the widespread use of music in advertising, the institution of programs that have made music education available to children throughout the United States. And so on. This book presents both the opinions of more than forty historians, theorists, composers, conductors, instrumentalists, singers, librarians, archivists, ethnomusicologists, music-business executives, schoolteachers, and experts of other kinds on the progress of music during the last hundred years and speculations by these individual son what may be in store for us in the opening decades of the "new millennium" and the twenty-first century.

Grove's Dictionary of Music and Musicians - George Grove 2018-10-13

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Perspectives on American Music Since 1950 - James R. Heintze 1999

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The Cambridge Companion to the Musical - William A. Everett 2017-09-21

The expanded and updated third edition of this acclaimed Companion provides an accessible, broadly based survey of one of the liveliest and most popular forms of musical performance. It ranges from the American musical of the nineteenth century to the most recent productions on Broadway, in London's West End, and many other venues, and includes key

information on singers, audiences, critical reception, and traditions. Contributors approach the subject from a wide variety of perspectives, including historical concerns, artistic aspects, important trends, attention to various genres, the importance of stars, the influence of race, the various disciplines of theatrical production, the musical in varied media, and changes in technology. Chapters related to the contemporary musical have been updated, and two new chapters cover the television musical and the British musical since 1970. Carefully organised and highly readable, it will be welcomed by enthusiasts, students, and scholars alike.

Puccini's La fanciulla del West and American Musical Identity - Kathryn M. Fenton 2019-08-30

On 10 December 1910, Giacomo Puccini's seventh opera, *La fanciulla del West*, had its premiere before a sold-out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts, the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it "the best he had ever written" and expected it to become as popular as *La Bohème*. Yet the music reviews tell a different story. Marked by ambivalence, the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw, and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American- and foreign-born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that

Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of nativism and "cosmopolitan nationalism" in New York City's musical life during the first decade of the twentieth century.

The New Grove Dictionary of Opera - Stanley Sadie 1992

"The New Grove Dictionary of Opera, is a comprehensive resource on the study of opera designed for scholars and opera aficionados. Its 11,000 articles, written by more than 1,300 of the world's leading critics and scholars, cover 1,800 operas from the late 16th century Florentine Camerata, through the great 18th and 19th century operas, to contemporary works such as the minimalist theatre pieces of Philip Glass. The lives and works of more than 2900 composers and hundreds of singers from Francesco Rasi in the 17th century to Luciano Pavarotti in the 20th are discussed in biographical articles. Indexes of character names and arias make it easy to find what you are looking for. Illustrations throughout the book present rare photographs, reproductions of original posters, set and costume designs, and scenes from modern productions."--Publisher's description

The Cambridge Companion to the Musical - Katherine K. Preston 2002-12-09

The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York's Broadway and London's West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions.

The American Songbook - Ann van der Merwe

2016-12-22

With their unforgettable melodies, timeless messages, and stylistic indebtedness to both jazz and Broadway, American popular standards have proven to be among the most widely performed and enjoyed songs of the past century. Shaped in many ways by the technological and cultural developments of the early twentieth century, they have also managed to transcend these origins and become an enduring part of the American musical landscape. Ann van der Merwe explores how and why American songbook standards developed in the early twentieth century and how these standards have shaped American—and even global—musical culture ever since. The American Songbook explores key aspects of individual songs, including the musical and lyrical reasons for their broad appeal and applicability over the years. The American songbook continues to permeate the fabric of our daily lives. It is a repertoire that spans generations, from Fred Astaire to Tony Bennett and Lady Gaga. As a result, music lovers both young and old will enjoy discovering how these beloved songs emerged and why they remain relevant a century later.

Opening Carnegie Hall - Carol J. Binkowski 2016-03-22

Carnegie Hall is recognized worldwide, associated with the heights of artistic achievement and a multitude of famous performers. Yet its beginnings are not so well known. In 1887, a chance encounter on a steamship bound for Europe brought young conductor Walter Damrosch together with millionaire philanthropist Andrew Carnegie and his new wife, Louise. Their subsequent friendship led to the building of this groundbreaking concert space. This book provides the first comprehensive account of the conception and building of Carnegie Hall, which culminated in a five-day opening festival in May 1891, featuring spectacular music, a host of performers and Tchaikovsky as a special guest conductor.

Approaches to the American Musical - Robert Lawson-Peebles 1996

This new analysis of American film and stage musicals puts forward the argument that productions such as *Kiss Me Kate* were popular

because they dealt with important issues such as ethnicity, rather than because of their value as escapism.

Voices in the Wilderness - Walter Simmons
2006-02-24

Despite the Modernist search for new and innovative aesthetics and rejection of traditional tonality, several twentieth century composers have found their own voice while steadfastly relying on the aesthetics and techniques of Romanticism and 19th century composition principles. Musicological and reference texts have regarded these composers as isolated exceptions to modern thoughts of composition—exceptions of little importance, treated simplistically and superficially. Music critic and scholar Walter Simmons, however, believes these composers and their works should be taken seriously. They are worthy of more scholarly consideration, and deserve proper analysis, assessment, and discussion in their own regard. In *Voices in the Wilderness*, the first in a series of books celebrating the "Twentieth-Century Traditionalist," Simmons looks at six Neo-Romantic composers: Ernest Bloch Howard Hanson Vittorio Giannini Paul Creston Samuel Barber Nicolas Flagello Through biographical overviews and a comprehensive assessment of musical works, Simmons provides readers with a clear understanding of the significance of the composers, their bodies of work, and their placement in musicological history. The chapters delve deeply and objectively into each composer's oeuvre, addressing their origins, stylistic traits and consistencies, phases of development, strengths and weaknesses, and affinities with other composers. The composers' most representative works are identified, and each chapter concludes with a discography of essential recordings. Visit the author's website to read samples from the book and to listen to representative excerpts of each composer's work.

Church and Worship Music in the United States - James Michael Floyd 2016-08-12

This fully updated second edition is a selective annotated bibliography of all relevant published resources relating to church and worship music in the United States. Over the past decade, there has been a growth of literature covering everything from traditional subject matter such

as the organ works of J.S. Bach to newer areas of inquiry including folk hymnology, women and African-American composers, music as a spiritual healer, to the music of Mormon, Shaker, Moravian, and other smaller sects. With multiple indices, this book will serve as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

The New Grove Dictionary of Jazz - Barry Dean Kernfeld 2002

The New Grove Dictionary of Jazz, second edition will be the definitive resource for any serious lover & listener of jazz. This 3 volume hardcover second edition builds upon the impressive foundation laid by its predecessor in 1988 to become the most comprehensive jazz reference work ever published. Editor Barry Kernfeld, a well-known jazz authority & scholar, has brought together the world's leading experts in jazz, ensuring the accuracy, breadth, & depth expected from Grove's.

Brainard's Biographies of American Musicians - Professor of Music and Chair Dept of Performing and Fine Arts E Douglas Bomberger 1999
Biographical sketches of 138 American musicians that were originally published in the journal, *Brainard's Musical World*, between 1877 and 1889.

The New Grove Dictionary of Musical Instruments - Stanley Sadie 1984

"The New Grove Dictionary of Musical Instruments" is the definitive guide to over 12,000 musical instruments from around the world. It encompasses western, non-western, and developing-world cultures, and includes classical, folk, and popular music. It also covers instruments of all ages—from the ancient water organ to the synthesizer. The Dictionary describes each instrument individually and in the context of instrument families. It charts the history, development, musical function, and inter-cultural links of each instrument as well as its construction, performance practice and technique. "The New Grove Dictionary" also explores the cultures and societies that have created these instruments and the various non-musical functions of certain instruments. "The New Grove Dictionary of Musical Instruments" includes: Unprecedented coverage of Western musical instruments—from early European

instruments, to the development of the organ and the violin, and continuing into the twentieth century with computers and synthesizers -- 6,000 articles on non-western developing-world and folk instruments -- Detailed catalogs of the world's private and public instrument collections, a survey of forgery, and a study of restoration and maintenance techniques -- Articles on performance practice and technique-- such as tuning, ornamentation, fingering and improvisation -- Biographies of instrument makers--from the Greek inventor Ctesibius to the violin makers of Italy to today's manufacturing giants.

The Norton/Grove Dictionary of Women

Composers - Julie Anne Sadie 1994

Chronicles the lives and works of over eight hundred women composers of Western classical music, giving for each a detailed biography, an evaluation of her music and career, and a list of published and unpublished works

Struggling to Define a Nation - Charles Hiroshi Garrett 2008-10-12

Identifying music as a vital site of cultural debate, this book captures the dynamic, contested nature of musical life in the United States. It examines an array of genres - including art music, jazz, popular song, ragtime, and Hawaiian music - and well-known musicians, such as Charles Ives, Jelly Roll Morton, Louis Armstrong, and Irving Berlin.

Checklist of Writings on American Music, 1640-1992 - Guy A. Marco 1996

Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections*.

The American Musical Landscape - Richard Crawford 2000-06-30

"This book reflects a breakthrough in American music studies, an unrecognized field among traditional musicologists until the past few decades, during which enormous progress has been made in documenting three centuries of American musical activities and figures. Time and effort had to be expended exclusively on the development of basic historical studies. The time has come for a new phase, one that can take a creative, interpretive approach. Professor Crawford's study will introduce this higher level of scholarship into the field of American music studies."—Vivian Perlis, author of *Charles Ives*

Remembered "A major statement by a senior scholar on what American musicology is all about. . . These themes are also topical; they come at a time when much more research is being done in American music, but little thought is being given to the big picture, the vision, the philosophy, and the implications of historical research. Now is the time for a synthesis, and there are few scholars better equipped to do that in American music than Richard Crawford."—Michael Broyles, author of *Music of the Highest Class*

Bibliographical Handbook of American Music - Donald William Krummel 1987

America's Musical Life - Richard Crawford 2001

An illustrated history of America's musical heritage ranges from the earliest examples of Native American traditional song to the innovative sound of contemporary rock and jazz.

American Opera - Elise Kuhl Kirk 2001

Tired of Tannhuser? Bored with Bohme? Then open your imagination to the unexpected pleasures of American opera. With this generous, accessible overview, Elise K. Kirk provides a lively history of one of America's liveliest arts. A treasure trove of information on a substantial, heretofore neglected repertoire, *American Opera* sketches musical traits and provides plot summaries, descriptions of sets and stagings, and biographical details on performers, composers, and librettists for more than 100 American operas, many of which have received unjustifiably scant attention since their premieres. From the spectacle and melodrama of William Dunlap's *Pizarro in Peru* (1800) and the pathos of Caryl Florio's *Uncle Tom's Cabin* (1882) to the chilling psychological drama of Jack Beeson's *Lizzie Borden* (1965) and the lyric elegance of John Corigliano's *The Ghosts of Versailles* (1991), opera in America displays the energy and diversity of the nation itself. Kirk shows that this rich, varied repertoire includes far more than familiar jewels such as *Porgy and Bess*, *Candide*, *Susannah*, and *The Consul*. Beginning with the English-influenced harlequinade of the revolutionary period, Kirk traces the development of comic opera, the rise of melodramatic romanticism, the emergence of American grand opera and verismo, and the explosion of eclectic forms that characterized

American opera in the twentieth century. Devoting particular attention to the accomplishments of women and black composers and librettists, Kirk explores how American operas have incorporated indigenous elements such as jazz, popular song, folk music, Native American motifs, and Hollywood's cinematic techniques. She also discusses the impact of radio and television broadcasting on opera in America, the advent of opera workshops in universities, the integration of multimedia effects into recent opera productions, and innovations such as co-commissioning and joint staging that have helped sustain American opera as federal support has declined. An engaging introduction for neophytes, *American Opera* also offers an array of welcome surprises for diehard opera fans.

The American Symphony - Neil Butterworth
2019-05-23

First published in 1998, this volume is the first book to focus on the American symphony. Neil Butterworth surveys the development of the symphony in the United States from early European influences in the last century to the present day, and asks why American composers have shown such allegiance to a musical form which their European contemporaries appear to have discarded. An overview of the growth of musical societies in America during the eighteenth century and the establishment of the first professional orchestras during the early part of the nineteenth century is followed by chronological analyses of the works of those composers who have played important parts in the progress of symphony in the United States, from Charles Ives, Aaron Copland and Leonard Bernstein, to contemporary figures such as William Bolcom and John Harbison. Complete with a comprehensive catalogue of symphonies and an extensive discography, this book is an indispensable reference work.

A Guide to Library Research in Music - Pauline Shaw Bayne 2008

A Guide to Library Research in Music introduces the process and techniques for researching and writing about music. This informative textbook provides concrete examples of different types of writing, offering a thorough introduction to music literature. It clearly describes various information-searching techniques and library-

based organizational systems and introduces the array of music resources available. Pauline Shaw Bayne has cleanly organized the material in three succinct parts, allowing for three independent tracks of study. Part I treats essentials of the research process. It explains starting point resources like library catalogs, dictionaries, and bibliographies; addresses scholarly documentation, the use of style manuals, and basics of copyright; and provides samples of common written research products. Part 2 develops skills and strategies for library and Internet-based research, describing database structures and library catalogs, subject searching in catalogs and journal indexes, keyword searching techniques, related-record searching and citation databases, and the use of experts, the Internet, and thematic catalogs. In Part 3, Bayne describes music uniform titles and select resources that follow the organization of a music library, such as score collections, books and journals in music literature, and music teaching publications. Each chapter concludes with learning exercises to aid the students' concept application and skill development. Appendixes provide short cuts to specific topics in library organizational systems, including Library of Congress Subject Headings and Classification. The concluding bibliography provides a quick overview of music literature and resources, emphasizing electronic and print publications since 2000, but including standard references that all music researchers should know.

The Grove Dictionary of Musical Instruments - 2014-04

The Grove Dictionary of Musical Instruments, 2nd edition, will be the largest, most comprehensive reference publication on worldwide musical instruments. This second edition reflects the last three decades' tremendous growth in scope and sophistication of the field of organology.

Racial Uplift and American Music, 1878-1943 - Lawrence Schenbeck 2012-02-03

Racial Uplift and American Music, 1878-1943 traces the career of racial uplift ideology as a factor in elite African Americans' embrace of classical music around the turn of the previous century, from the collapse of Reconstruction to the death of composer/conductor R. Nathaniel

Dett, whose music epitomized “uplift.” After Reconstruction many black leaders had retreated from emphasizing “inalienable rights” to a narrower rationale for equality and inclusion: they now sought to rehabilitate the race’s image by stressing class distinctions, respectable middle-class behavior, and service to the masses. Musically, the black intelligentsia resorted to European models as vehicles for cultural vindication. Their response to racism was to create and promote morally positive, politically inoffensive art that idealized the race. By incorporating black folk elements into the dignified genres of art song, symphony, and opera, “uplifters” demonstrated worthiness through high achievement in acknowledged arenas. Their efforts were variously opposed, tolerated, or supported by a range of white elites with their own notions about African American culture. The resulting conversation—more a stew of arguments than a dialogue—occupied the pages of black newspapers and informed the work of white philanthropists. Women also played crucial roles. *Racial Uplift and American Music, 1878-1943* examines the lives and thought of personalities central to musical uplift—Dett, Sears CEO Julius Rosenwald, author James Monroe Trotter, sociologist W. E. B. Du Bois, journalist Nora Douglas Holt, and others—with an eye to recognizing their contributions and restoring their stature.

The New Grove Dictionary of Music and Musicians - George Grove 1980

Includes bibliographies.

A Companion to the Modern American Novel, 1900 - 1950 - John T. Matthews 2013-03-25

This cutting-edge Companion is a comprehensive resource for the study of the modern American novel. Published at a time when literary modernism is being thoroughly reassessed, it reflects current investigations into the origins and character of the movement as a whole.

Brings together 28 original essays from leading scholars. Allows readers to orient individual works and authors in their principal cultural and social contexts. Contributes to efforts to recover minority voices, such as those of African American novelists, and popular subgenres, such as detective fiction. Directs students to major relevant scholarship for further inquiry. Suggests the many ways that

“modern”, “American” and “fiction” carry new meanings in the twenty-first century
Historical Dictionary of the American Music Industry - Keith Hatschek 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.

Grove's Dictionary of Music and Musicians - 1920

The Grove Music Guide to American Film Music - Daniel Goldmark 2019

The Grove Music Guide to American Film Music documents the lives and works of many of the individuals responsible for writing music for some of the most popular and well-known films, television shows, video games, and music videos ever created. Its 150 articles and 30 images, updated and expanded from *The Grove Dictionary of American Music* by film scholar Daniel Goldmark, cover key composers, sound engineers, and other figures in American film music history, and include in-depth articles on film music, musical film, production music, video game music, television music, television musicals, and music videos. This book is intended first and foremost as a musical primer for the student of American film, television, and video, whether you're a casual fan, a longtime listener, or someone wanting to gain a deeper understanding of those who have shaped the modern media soundtrack. Bibliographies are curated, not comprehensive, and are most detailed for the subject areas and composers who have been especially popular with historians.

The Grove Dictionary of American Music - 2013-01

This book will be the largest, most comprehensive reference publication on American Music. Twenty-five years ago, the four volumes of the first edition of the dictionary initiated a great expansion in American music scholarship. This second edition reflects the growth in scholarship the first edition initiated. a wide variety of ethnic and cultural groups, musical theater, opera, and music technology.

American Musical Life in Context and Practice to 1865 - James R. Heintze 2018-11-30
First published in 1994. This study covers a wide cross-section of topics, individuals, groups, and musical practices representing various regions and cities. The subjects discussed reflect the religious, ethnic, and social plurality of the American musical experience as well as the

impact on cultural society provided by the arrival of new musical immigrants and the internal movements of musicians and musical practices. The essays are arranged principally on the basis of the historical chronology of the cultural practices and subjects discussed. Each article helps to shed additional light on cultural expressions through music in eighteenth- and nineteenth-century America.