

# Serious Music and All That Jazz: An Adventure in Music Criticism.

Henry Pleasants

Note: This is not the actual book cover

# Serious Music And All That Jazz

**Simon Frith**



## **Serious Music And All That Jazz:**

*Serious Music, and All that Jazz* Henry Pleasants, 1971      *Serious Music - and All that Jazz!* Henry Pleasants, 1969

*Voices of the Jazz Age* Chip Deffaa, 1992 Features interviews of Sam Wooding Benny Waters Joe Tarto Bud Freeman Jimmy McPartland Freddie Moore and Jabbo Smith and Bix Beiderbecke's letters to his family      *Book Reports* Robert Christgau, 2019-04-04 In this generous collection of book reviews and literary essays legendary Village Voice rock critic Robert Christgau showcases the passion that made him a critic his love for the written word Many selections address music from blackface minstrelsy to punk and hip hop artists from Lead Belly to Patti Smith and fellow critics from Ellen Willis and Lester Bangs to Nelson George and Jessica Hopper But Book Reports also teases out the popular in the Bible and 1984 as well as pornography and science fiction and analyzes at length the cultural theory of Raymond Williams the detective novels of Walter Mosley the history of bohemia and the 2008 financial crisis It establishes Christgau as not just the Dean of American Rock Critics but one of America's most insightful cultural critics as well      *Adorno on Music* Robert W. Witkin, 2013-06-17 Adorno is one of the leading cultural thinkers of the twentieth century This is the first detailed account of Adorno's texts on music from a sociological perspective In clear non technical language Robert Witkin guides the reader through the complexities of Adorno's argument about the link between music and morality and between musical works and social structure It was largely through these works Adorno established the right of the arts to be acknowledged as a moral and critical force in the development of a modern society By recovering them for non musicologists Witkin adds immeasurably to our appreciation of this giant of twentieth century thought      *Taking Popular Music Seriously* Simon Frith, 2007-01-01 As a sociologist Simon Frith claims music is the result of the play of social forces whether as an idea an experience or an activity The essays in this important collection address these forces recognising that music is an effect of a continuous process      *Music in the Shadows* Sheri Chinen Biesen, 2014-05 Welcome to the world of noir musical films where tormented antiheroes and hard boiled musicians battle obsession and struggle with their music and ill fated love triangles Sultry divas dance and sing the blues in shrouded nightclubs Romantic intrigue clashes with backstage careers This book explores musical films that use film noir style and bluesy strains of jazz to inhabit a disturbing underworld and reveal the dark side of fame and the American Dream While noir musical films like *A Star Is Born* include musical performances their bleak tone and expressionistic aesthetic more closely resemble the visual style of film noir Their narratives unfold behind a stark noir lens distorted erratic angles and imbalanced hand held shots allow the audience to experience a tortured disillusioned perspective While many musicals glamorize the quest for the spotlight in Hollywood's star factory brooding noir musical films such as *Blues in the Night* *Gilda* *The Red Shoes* *West Side Story* and *Round Midnight* stretch the boundaries of film noir and the musical as film genres collide Deep shadows dim lighting and visual composition evoke moodiness cynicism pessimism and subjective psychological points of view      **Papers and Proceedings of the Music Teachers' National**

**Association** Music Teachers National Association, 1926      *American Musical Digest*, 1969      Tunes for All? Iben Have, Steen Kaargaard Nielsen, Mads Krogh, Morten Michelsen, 2018-12-31 In ten original essays Danish music and media scholars discuss aspects of music on the radio from the 1920s until today Understanding music radio as a distributed phenomenon or as a multiplicity the authors draw upon anthropology cultural studies and media studies along with sociological and historiographical theory The intention is to further develop interdisciplinary approaches that may grasp the complex interrelations between radio as an institution and as practices on the one hand and music musical practices and musical life on the other The essays examples and cases are all related to the Danish Broadcasting Corporation DR and offer a music radio production perspective They span the period from when broadcast music was only live to today where almost all of it is prerecorded and digitized Some of the essays approach broad topics like early music radio s contributions to the regulation of national centres and peripheries the debates on music radio as mechanical music and the general changes in music repertoires and in the status of the institution s live ensembles Music radio s roles as gatekeeper through automatic music programming are discussed in several articles as are the many ways music genres and radio formats interact Some of the authors turn to detailed analyses at programme level in order to explain aspects of modern music radio and to suggest analytical models The essays come with an introduction consisting of an extended overview of international music radio studies since the 1930s and overview of the development of Danish music radio and a theoretical preamble      Volume of Proceedings of the Music Teachers' National Association ... Music Teachers National Association, 1926 With the report of the 16th meeting 1894 was issued The secretary s official report of the special meeting Chicago 1893 containing a r um of the reports of meetings from 1876 to 1892      **Music in the Air** Ralph J. Gleason, 2016-01-01 A collection of the best music writing and cultural criticism from one of the most influential music journalists of his day The co founder of Rolling Stone magazine Ralph J Gleason was among the most respected journalists interviewers and critics writing about popular music in the latter half of the twentieth century As a longtime contributor to the San Francisco Chronicle Down Beat and Ramparts his expertise and insights about music musicians and cultural trends were unparalleled whether his subject was jazz folk pop or rock and roll He was the only music journalist included on President Richard Nixon s infamous Enemies List which Gleason himself considered the highest honor a man s country can bestow upon him This sterling anthology edited by Gleason s son Toby himself a forty year veteran of the music business spans Ralph J Gleason s four decades as popular music s preeminent commentator Drawing from a rich variety of sources including Gleason s books essays interviews and LP record album liner notes it is essential reading for writers historians scholars and music lovers of every stripe      **And They All Sang** Studs Terkel, 2011-05-10 The Pulitzer Prize winning historian talks with some of twentieth century s most iconic musicians Riveting Just about every interview has a revelation San Francisco Chronicle Through the second half of the twentieth century Studs Terkel hosted the legendary radio show The Wax Museum presenting Chicago s music fans with his inimitable take on music

of all kinds from classical opera and jazz to gospel blues folk and rock Featuring more than forty of Terkel's conversations with some of the greatest musicians of the past century And They All Sang is a tribute to music's universality and power Philadelphia Inquirer Included here are fascinating conversations with Louis Armstrong Leonard Bernstein Big Bill Broonzy Bob Dylan Dizzy Gillespie Mahalia Jackson Janis Joplin Rosa Raisa Pete Seeger and many others As the esteemed music critic Anthony DeCurtis wrote in the Chicago Tribune the terms interview or oral history don't begin to do justice to what Terkel achieves in these conversations which are at once wildly ambitious and as casual as can be Whether discussing Enrico Caruso's nervousness on stage with opera diva Edith Mason or the Beatles 1966 encounter in London with revered Indian sitar player Ravi Shankar Terkel's singular gift for bringing his subjects to life in their own words should strike a chord with any music fan old enough to have replaced a worn out record needle The New York Times Whether diva or dustbowl balladeer Studs treats them all alike with deep knowledge and an intimate conversational approach as this often remarkable book shows Studs Terkel has remained mesmerized by great music throughout his life The Guardian Terkel's expertise is evident on every page whether debating the harmonic structure of the spirituals or discerning the subtleties of Keith Jarrett's piano technique As ever he is the most skillful of interviewers The Independent What makes And They All Sang a rousing success isn't just Terkel's phenomenal range and broad knowledge it's his passionate love of the music and his deep humanity San Francisco Chronicle

**The Reflex**, 1928      **The Infinite Variety of Music** Leonard Bernstein, 2007-12

Amadeus With style wit and expertise Leonard Bernstein shares his love and appreciation for music in all its varied forms in The Infinite Variety of Music illuminating the deep pleasure and sometimes subtle beauty it offers He begins with an imaginary conversation with George Washington entitled The Muzak Muse in which he argues the values of actively listening to music by learning how to read notes as opposed to simply hearing music in a concert hall The book also features the reproduction of five television scripts from Bernstein on the influence of jazz the timeless appeal of Mozart musical romanticism and the complexities of rhythmic innovation Also included are Bernstein's analyses of symphonies by Dvorak Tchaikovsky Beethoven and Brahms a rare reproduction of a 1957 lecture on the nature of composing and a report on the musical scene written for the New York Times after his sabbatical leave from directorship of the New York Philharmonic during the 1964-65 season

Music after Hitler, 1945-1955 Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945-1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler

years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only

*Singing* ,1926      **Outsider** John Rockwell,2009-05-01 Limelight Now available in paperback this compilation by longtime New York Times music and arts critic John Rockwell features the creme de la creme of the renowned journalist s arts criticism and commentary over the past 40 years Taken mostly from the Times but also including pieces from 17 other sources such as the Los Angeles Times The New Republic the San Francisco Examiner High Fidelity Opera and the Village Voice these writings present Rockwell s unique vision of the arts scene over the past 40 years with essays on classical music including the breadth of contemporary works rock dance art film theater general arts topics and reports from abroad Rockwell s analysis includes parallels among the arts insights from one to another as he brilliantly communicates his aesthetic experiences to the reader

*Encore* ,1926      *The Nation* ,1925

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