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# ROOTS OF THE CLASSICAL

*The Popular Origins of Western Music*

PETER VAN DER MERWE

# Roots Of The Classical The Popular Origins Of Western Music

**Benjamin F. Shearer**



## **Roots Of The Classical The Popular Origins Of Western Music:**

*Roots of the Classical* Peter Van der Merwe, 2004-12-09 *Roots of the Classical* identifies and traces to their sources the patterns that make Western classical music unique setting out the fundamental laws of melody and harmony and sketching the development of tonality between the fifteenth and eighteenth centuries The author then focuses on the years 1770 1910 treating the Western music of this period folk popular and classical as a single organically developing interconnected unit in which the popular idiom was constantly feeding into serious music showing how the same patterns underlay music of all kinds

**On a Common Culture** Brian Russell Graham, 2022-02-25 In the United Kingdom the notion of a common culture has always been suggestive of a national culture which is accessible to all and provides various kinds of benefits to all including participation in national cultural life Brian Russell Graham's exploration of the theme aims to clarify how we might define common culture in the twenty first century and offers a perspective on specific benefits of such a shared culture Common culture can generate a sense of inclusive national identity he argues Additionally it can even out differences in our so called cultural capital it can make people more equal in terms of their cultural lives

*The Invention of 'Folk Music' and 'Art Music'* Matthew Gelbart, 2007-10-11 We tend to take for granted the labels we put to different forms of music This study considers the origins and implications of the way in which we categorize music Whereas earlier ways of classifying music were based on its different functions for the past two hundred years we have been obsessed with creativity and musical origins and classify music along these lines Matthew Gelbart argues that folk music and art music became meaningful concepts only in the late eighteenth and early nineteenth centuries and only in relation to each other He examines how cultural nationalism served as the earliest impetus in classifying music by origins and how the notions of folk music and art music followed in conjunction with changing conceptions of nature and changing ideas about human creativity Through tracing the history of these musical categories the book confronts our assumptions about different kinds of music

*Culture and Customs of the United States* Benjamin F. Shearer, 2007-12-30 American life and culture is truly unique in that it was born from many other cultures around the world When immigrants migrated to the Land of Opportunity they brought with them pieces of their own heritage foods religions holidays festivals music and art just to name a few Through time these customs have developed into what we now know as American life Explore how even within the US various cultures and customs differ from New England to the Midwest to the Pacific Discover how many religions are practiced all over the country and how each sect differs in its celebration Learn how gender plays an important role in American society and how things have changed and progressed in the past century Readers will learn about American holidays religious federal and even those fabricated by Hallmark and television Sports leisure activities and fashion also play a major role in American culture as discussed in this all encompassing work Discover how American cuisine has evolved from other cultures such as Italian Greek Mexican Chinese Indian and West Africa and how each region has its own indigenous dishes including New

England clam chowder Southern jambalaya and Mid western lutefisk Contemporary and classic literature is also discussed along with the evolution of poetry Readers will learn about the development of mass media as well as the growth of cinema and films from the first silent film to today s popular blockbuster trilogy Pirates of the Caribbean Music and dance are also discussed in detail covering the New York Philharmonic to Woodstock Contemporary art and architecture is discussed as well as types of housing across all the regions of the U S This unique two volume addition to the Culture and Customs of the World series gives high school students both national and international the chance to examine the United States from the outside in The mosaic of American culture comes to life in this expansive yet detailed study of what makes the United States a complex blend of customs and traditions Each volume in this comprehensive two volume study offers chapters that detail how American life was born and how it has grown covering the history of customs as well as how traditions are now celebrated in New England the South the Midwest the Pacific Northwest and the Southwest as well as Alaska and Hawaii Narrative chapters include the following

**Cursed Questions** Richard Taruskin,2020-04-21 Richard Taruskin s sweeping collection of essays distills a half century of professional experience demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies including historiography and criticism representation and aesthetics musical and professional politics and the sociology of taste Cursed Questions invoking a famous catchphrase from Russian intellectual history grapples with questions that are never finally answered but never go away The writings gathered here form an intellectual biography that showcases the characteristic wit provocation and erudition that readers have come to expect from Taruskin making it an essential volume for anyone interested in music politics and the arts

**The Necessity of Music** Celia Applegate,2017-01-01 Cover Copyright page Contents List of Illustrations Acknowledgments Introduction Part I Places 1 How German Is It 2 Music in Place 3 Musical Itinerancy in a World of Nations 4 Music at the Fairs Part II People 5 Mendelssohn on the Road 6 A B Marx s Cosmopolitan Nationalism 7 Schumann s German Nation 8 The Musical Worlds of Brahms s Hamburg Part III Public and Private 9 What Difference Does a Nation Make 10 Men with Trombones 11 Women s Wagner 12 Hausmusik in the Third Reich 13 To Be or Not to Be Wagnerian in Leni Riefenstahl s Films 14 Saving Music Notes Index

*A Companion to Media Authorship* Jonathan Gray,Derek Johnson,2013-02-12 A Companion to Media Authorship Gray and Johnson have brought together a stellar group of authors whose works deftly explicate the complexities of negotiating authorship across a range of cultural production sites This definitive collection is an important and long overdue contribution to contemporary media studies Serra Tinic author of On Location Canada s Television Industry in a Global Market Wide ranging and global historical and contemporary brimming with insights enlarging our understanding of media production and reception this book is an important contribution to the study of authorship Michael Z Newman author of Indie An American Film Culture While the idea of authorship has transcended the literary to play a meaningful role in the cultures of film television games comics and other emerging digital forms our understanding of it is still too often limited to

assumptions about solitary geniuses and individual creative expression *A Companion to Media Authorship* is a groundbreaking collection that reframes media authorship as a question of culture in which authorship is as much a construction tied to authority and power as it is a constructive and creative force of its own. Gathering together the insights of leading media scholars and practitioners, 28 original chapters map the field of authorship in a cutting edge, multi-perspective and truly authoritative manner. The contributors develop new and innovative ways of thinking about the practices, attributions and meanings of authorship. They situate and examine authorship within collaborative models of industrial production, socially networked media platforms, globally diverse traditions of creativity, complex consumption practices and a host of institutional and social contexts. Together, the essays provide the definitive study on the subject by demonstrating that authorship is a field in which media culture can be transformed, revitalized and reimaged. *Hearing Harmony* Christopher Doll, 2017-05-30

*Hearing Harmony* offers a listener-based philosophical/psychological theory of harmonic effects for Anglophone popular music since the 1950s. It begins with chords, their functions and characteristic hierarchies, then identifies the most common and salient harmonic progression classes or harmonic schemas. The identification of these schemas, as well as the historical contextualization of many of them, allows for systematic exploration of the repertoire's typical harmonic transformations, such as chord substitution and harmonic ambiguities. Doll provides readers with a novel explanation of the assorted aural qualities of chords and how certain harmonic effects result from the interaction of various melodic, rhythmic, textural, timbral and extra-musical contexts, and how these interactions can determine whether a chordal riff is tonally centered or tonally ambiguous, whether it sounds aggressive or playful or sad, whether it seems to evoke an earlier song using a similar series of chords, whether it sounds conventional or unfamiliar. *Hungarian Dances and Musical Life in Eighteenth-Century Vienna* Catherine Mayes, 2025

Eighteenth-century accounts of Vienna portray the city as one of the most ethnically and culturally diverse in Europe, yet most scholarship about Viennese music at that time focuses on Haydn, Mozart and Beethoven, painting a disproportionately Austro-German picture of the Habsburg capital's musical life. *Hungarian Dances and Musical Life in Eighteenth-Century Vienna* is a social history of a unique facet of the city's diversity, illuminating how it shaped everyday experiences, individual and collective identities and boundaries of belonging from approximately 1750 to 1810. Each chapter presents a case study of Hungarian dances and their music in a particular setting, with close attention to the mediating and intersecting effects of gender and class on personal and communal experiences. Engagement with music and dance, especially by reading, playing keyboard instruments and taking part in social dancing, made cross-cultural encounters possible for relatively socio-economically privileged Viennese women, even when their participation in public life and their ability to travel were limited. These cross-cultural encounters were critical to women's imaginative exploration of new identities, some of which pushed against socio-cultural boundaries without risk to their position or reputation. Moving deftly from the Habsburg court and its theaters to public sites of sociability and domestic contexts, Catherine Mayes offers new perspectives on the

wide range and impact of social and musical experiences that were integral to daily life in the capital city of a multinational monarchy      *Edgar G. Ulmer* Gary D. Rhodes, 2010-01-01 Edgar G Ulmer *Detour on Poverty Row* examines the full scope of the career of this often overlooked film auteur with essays exploring individual films groups of films such as his important work in film noir repetitive themes appearing across the spectrum of his work and a case study of three essays analyzing *The Black Cat* 1934      Musical Gentrification Petter Dyndahl, Sidsel Karlsen, Ruth Wright, 2020-09-02 *Musical Gentrification* is an exploration of the role of popular music in processes of socio cultural inclusion and exclusion in a variety of contexts Twelve chapters by international scholars reveal how cultural objects of relatively lower status in this case popular musics are made objects of acquisition by subjects or institutions of higher social status thereby playing an important role in social elevation mobility and distinction The phenomenon of musical gentrification is approached from a variety of angles theoretically methodologically and with reference to a number of key issues in popular music from class gender and ethnicity to cultural consumption activism hegemony and musical agency Drawing on a wide range of case studies empirical examples and ethnographic data this is a valuable study for scholars and researchers of Music Education Ethnomusicology Cultural Studies and Cultural Sociology The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license      **John Henry and His People** John Garst, 2022-01-05 The song John Henry perhaps America's greatest folk ballad is about an African American steel driver who raced and beat a steam drill dying with his hammer in his hand from the effort Most singers and historians believe John Henry was a real person not a fictitious one and that his story took place in West Virginia though other places have been proposed John Garst argues convincingly that it took place near Dunnivant Alabama in 1887 The author's reconstruction based on contemporaneous evidence and subsequent research uncovers a fascinating story that supports the Dunnivant location and provides new insights Beyond John Henry readers will discover the lives and work of his people Black and white singers his captain contractor Frederick Dabney C. C. Spencer the most credible eyewitness John Henry's wife the blind singer W. T. Blankenship who printed the first broadside of the ballad and later scholars who studied John Henry The book includes analyses of the song's numerous iterations several previously unpublished illustrations and a foreword by folklorist Art Rosenbaum      Noise Uprising Michael Denning, 2015-08-18 *Noise Uprising* brings to life the moment and sounds of a cultural revolution Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s the soundscape of modern times unfolded in a series of obscure recording sessions as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls The musical styles and idioms etched onto shellac disks reverberated around the globe among them Havana's son Rio's samba New Orleans jazz Buenos Aires tango Seville's flamenco Cairo's tarab Johannesburg's marabi Jakarta's kroncong and Honolulu's hula They triggered the first great battle over popular music and became the soundtrack to decolonization

*Music, Theater, and Cultural Transfer* Annegret Fauser, Mark Everist, 2009-12-15 Opera and musical theater dominated French culture in the 1800s and the influential stage music that emerged from this period helped make Paris as Walter Benjamin put it the capital of the nineteenth century The fullest account available of this artistic ferment and its international impact *Music Theater and Cultural Transfer* explores the diverse institutions that shaped Parisian music and extended its influence across Europe the Americas and Australia The contributors to this volume who work in fields ranging from literature to theater to musicology focus on the city's musical theater scene as a whole rather than on individual theaters or repertoires Their broad range enables their collective examination of the ways in which all aspects of performance and reception were affected by the transfer of works performers and management models from one environment to another By focusing on this interplay between institutions and individuals the authors illuminate the tension between institutional conventions and artistic creation during the heady period when Parisian stage music reached its zenith *Why You Like It* Nolan Gasser, 2019-04-30 From the chief architect of the Pandora Radio's Music Genome Project comes a definitive and groundbreaking examination of why we respond to music the way we do Everyone loves music But what is it that makes music so universally beloved and have such a powerful effect on us In this sweeping and authoritative book Dr Nolan Gasser a composer pianist and musicologist and the chief architect of the Music Genome Project which powers Pandora Radio breaks down what musical taste is where it comes from and what our favorite songs say about us Dr Gasser delves into the science psychology and sociology that explains why humans love music so much how our brains process music and why you may love Queen but your best friend loves Kiss He sheds light on why babies can clap along to rhythmic patterns and reveals the reason behind why different cultures around the globe identify the same kinds of music as happy sad or scary Using easy to follow notated musical scores Dr Gasser teaches music fans how to become engaged listeners and provides them with the tools to enhance their musical preferences He takes readers under the hood of their favorite genres pop rock jazz hip hop electronica world music and classical and covers songs from Taylor Swift to Led Zeppelin to Kendrick Lamar to Bill Evans to Beethoven and through their work Dr Gasser introduces the musical concepts behind why you hum along tap your foot and feel deeply *Why You Like It* will teach you how to follow the musical discourse happening within a song and thereby empower your musical taste so you will never hear music the same way again *Marching to the Canon* Scott Messing, 2014 *Marching to the Canon* examines the history of Schubert's *Marche militaire* no 1 from its beginnings through its many arrangements to its impact on dance literature film and music *Marche militaire* is Franz Schubert's most recognizable and beloved instrumental work Originally published for piano four hands in 1826 this tuneful march Schubert's first of three military marches was arranged adapted and incorporated into new incarnations over the next two centuries Its success was due to its chameleonlike ability to cross the still porous borders between canonic and popular repertoires creating a performance life that made deep inroads into dance literature and film and inspired quotations or allusions in other music

Marching to the Canon examines the history of Schubert's storied Marche militaire from its modest beginnings as a duet published for domestic consumption to its now ubiquitous presence. After detailing the composition, publication, and reception of the original march, the book analyzes the impact of transcriptions and arrangements for solo piano, orchestra, band, and other settings. In addition, it considers the ways the march was used symbolically, even manipulated during the Franco-Prussian War and the two world wars, as well as the diverse creative uses of the piece by significant figures as varied as Willa Cather, Isadora Duncan, Walt Disney, and Igor Stravinsky. This study of the reception and impact of the Marche militaire offers a unique narrative illuminating the world that enshrined this remarkable score as one of the most memorable musical works of the nineteenth century. Scott Messing is the Charles A. Dana Professor of Music at Alma College and the author of two works available from the University of Rochester Press: *Neoclassicism in Music* and the two-volume *Schubert in the European Imagination*.

Consuming Music Emily Green, Catherine Mayes, 2017. This collection of nine essays investigates the consumption of music during the long eighteenth century, providing insights into the activities of composers, performers, patrons, publishers, theorists, impresarios, and critics. The successful sale and distribution of music has always depended on a physical and social infrastructure. Though the existence of that infrastructure may be clear, its organization and participants are among the least preserved and thus least understood elements of historical musical culture. Who bought music and how did those consumers know what music was available? Where was it sold and by whom? How did the consumption of music affect its composition? How was consumers' musical taste shaped and by whom? Focusing on the long eighteenth century, this collection of nine essays investigates such questions from a variety of perspectives, each informed by parallels between the consumption of music and that of dance, visual art, literature, and philosophy in France, the Austro-German lands, and the United States. Chapters relate the activities of composers, performers, patrons, publishers, theorists, impresarios, and critics, exploring consumers' tastes, publishers' promotional strategies, celebrity culture, and the wider communities that were fundamental to these and many more aspects of musical culture. CONTRIBUTORS: Glenda Goodman, Roger Mathew Grant, Emily H. Green, Marie Sumner Lott, Catherine Mayes, Peter Mondelli, Rupert Ridgewell, Patrick Wood, Uribe, Steven Zohn. Emily H. Green is assistant professor of music at George Mason University. Catherine Mayes is assistant professor of musicology at the University of Utah.

**Guitar for Beginners: Stop Struggling & Start Learning How To Play The Guitar Faster Than You Ever Thought Possible. Includes, Songs, Scales, Chords & Music Theory** Tommy Swindali. Picking up a guitar and making beautiful music is a great feeling. Whether you're young or old, there's no better feeling than learning to play an instrument. Sadly, most people believe that they will never learn how to play guitar. Local guitar teachers seem like a great option at first, but you could risk getting stuck with a wannabe rock star who can't really teach you. Or you could try YouTube, but most of those videos go way too fast and they don't teach you the right way to play. Too many people start with bad guitar lessons, get frustrated, and give up. Forget about boring theory and repetitive exercises. What you need is a solid



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