

POPULAR MUSIC OF THE

1940'S



VOLUME  
ONE

100 ORIGINAL TRACKS BY ORIGINAL ARTISTS

## Popular Music Volume 2 1940 1949

**Nat Shapiro**



## **Popular Music Volume 2 1940 1949:**

*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 media and movements that shaped our musical culture before rock and roll Articles explore the theoretical dimensions of popular music studies the music of the nineteenth century and the role of black Americans in the evolution of popular music Also included the music of Tin Pan Alley ragtime swing the blues the influences of W S Gilbert and Rodgers and Hammerstein and changes in lyric writing styles from the nineteenth century to the rock era

**Popular Music** Roman Iwaschkin, 2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope

The Free World Louis Menand, 2021-04-20 An engrossing and impossibly wide ranging project In *The Free World* every seat is a good one Carlos Lozada *The Washington Post* *The Free World* sparkles Fully original beautifully written One hopes Menand has a sequel in mind The bar is set very high David Oshinsky *The New York Times Book Review* Editors Choice One of *The New York Times* s 100 best books of 2021 One of *The Washington Post* s 50 best nonfiction books of 2021 A Mother Jones best book of 2021 In his follow up to the Pulitzer Prize winning *The Metaphysical Club* Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power It was also about ideas in the broadest sense economic and political artistic and personal In *The Free World* the acclaimed Pulitzer Prize winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic technological and social forces put their mark on creations of the mind How did elitism and an anti totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles How was the ideal of freedom applied to causes that ranged from anti communism and civil rights to radical acts of self creation via art and even crime With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays Menand takes us inside Hannah Arendt s Manhattan the Paris of Jean Paul Sartre and Simone de Beauvoir Merce Cunningham and John Cage s residencies at North Carolina s Black Mountain College and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager He examines the post war vogue for French existentialism structuralism and post structuralism the rise of abstract expressionism and pop art Allen Ginsberg s friendship with Lionel Trilling James Baldwin s transformation into a Civil Right spokesman Susan Sontag s challenges to the New York Intellectuals the defeat of obscenity laws and the rise of the New Hollywood Stressing the rich flow of ideas across the Atlantic he also shows how Europeans played a vital role in promoting and influencing American art and entertainment By the end of the Vietnam era the American government had lost the moral prestige it enjoyed at the end of the Second World War but America s once despised culture had become respected and adored With unprecedented verve and range this book

explains how that happened      **Popular Music: 1920-29** Nat Shapiro, 1969      *God Bless America* Kathleen E.R. Smith, 2021-10-21 After Pearl Harbor Tin Pan Alley songwriters rushed to write the Great American War Song an Over There for World War II The most popular songs however continued to be romantic ballads escapist tunes or novelty songs To remedy the situation the federal government created the National Wartime Music Committee an advisory group of the Office of War Information OWI which outlined proper war songs along with tips on how and what to write The music business also formed its own Music War Committee to promote war songs Neither group succeeded The OWI hoped that Tin Pan Alley could be converted from manufacturing love songs to manufacturing war songs just as automobile plants had retooled to assemble planes and tanks But the OWI failed to comprehend the large extent by which the war effort would be defined by advertisers and merchandisers Selling merchandise was the first priority of Tin Pan Alley and the OWI never swayed them from this course Kathleen E R Smith concludes the government s fears of faltering morale did not materialize Americans did not need such war songs as Goodbye Mama I m Off To Yokohama There Are No Wings On a Foxhole or even The Sun Will Soon Be Setting On The Land Of The Rising Sun to convince them to support the war The crusade for a proper war song was misguided from the beginning and the music business then and now continues to make huge profits selling love not war songs      *Popular Music: 1965-69* Nat Shapiro, 1973      **Library Journal** Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Bertine Emma Weston, Karl Brown, Helen E. Wessells, 1967 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately      **Continuum Encyclopedia of Popular Music of the World, Volume 2** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided      *Popular Music* Nat Shapiro, Bruce Pollock, 1969      *Straighten Up and Fly Right* Klaus Teubig, 1994-06-14 Thirty years of collecting and 15 years of research have resulted in this discography that features all known recordings transcriptions and films made by Cole until 1950 when his jazz style faded away and a selection of his later jazz related trio sides It includes for the first time Cole s unknown 16 transcriptions of his Wild Root broadcasts This volume documents the development of a gifted pianist into a ballad singing star and leader of the most famous jazz trio of the 1940s All routes and recording activities by Cole and his fellow musicians from 1936 to the 1950s are chronicled here Nat King Cole is widely known as a singer of unforgettable fame but that he was a true King of Jazz Piano in its heyday and the inventor of today s piano trios is almost

forgotten This discography gives all details of the King Cole Trio s activities listing recording sessions available broadcasts on discs film soundtracks and guest appearances by the trio or by Cole alone on such shows as Jubilee Command Performance Supper Club Mail Call and Kraft Music Hall A special listing is included of those occasions when Cole participated as unknown or unnamed pianist on radio transcriptions for singers like Anita Boyer Anita O Day The Dreamers The Barrie Sisters Bonnie Lake Rose Murphy Maxine Johnson and Juanelda Carter In addition the book includes the Cole Trio s engagement routes with exact dates if known names of promoters and much more The biographical portion is a fascinating period piece of Jazz age memorabilia **Popular Music** ,1965 *Popular Music: 1965-1969* Nat Shapiro,1964 **Arsenio Rodríguez and the Transnational Flows of Latin Popular Music** David Garcia,2011-02-07 Arsenio Rodríguez was one of the most important Cuban musicians of the twentieth century In this first scholarly study ethnomusicologist David F García examines Rodríguez s life including the conjunto musical combo he led and the highly influential son montuno style of music he created in the 1940s García recounts Rodríguez s battle for recognition at the height of mambo mania in New York City and the significance of his music in the development of salsa With firsthand accounts from relatives and fellow musicians Arsenio Rodríguez and the Transnational Flows of Latin Popular Music follows Rodríguez s fortunes on several continents speculating on why he never enjoyed wide commercial success despite the importance of his music García focuses on the roles that race identity and politics played in shaping Rodríguez s music and the trajectory of his musical career His transnational perspective has important implications for Latin American and popular music studies *Jazz Musicians, 1945 to the Present* David Dicaire,2015-01-27 From its very beginnings the nature of jazz has been to reinvent itself As the musical genre evolved from its roots blues European music Voodoo ceremonies and brass bands that played at funerals parades and celebrations the sound reflected the tenor of the times from the citified strains of the Roaring 20s to the Big Band swing of pre World War II to the bop revolution that grew out of the minimalist sound the war forced upon the art form That the music continued to develop and evolve is a tribute to the power and creativity of its musicians Charlie Parker Thelonious Monk Sarah Vaughan Art Blakey Dave Brubeck Sun Ra John Coltrane Miles Davis Diana Krall Archie Shepp Chick Corea Branford Marsalis Larry Coryell and Kenny Kirkland are just some of the jazz greats profiled here The five major periods of jazz the bop revolution hard bop and cool jazz the avant garde fusion and contemporary form the basis for the sections in this reference work with a brief history of each period provided The artists who were integral to the evolution of each period are then profiled Each biographical entry focuses on the artist s life and his or her influence on jazz and on music as a whole A complete discography for each musician is also provided *The New Cambridge Bibliography of English Literature: Volume 1, 600-1660* George Watson,Ian Roy Willison,1974-08-29 More than fifty specialists have contributed to this new edition of volume 1 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its

essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries Popular Music Since 1955 Paul Taylor,1985 **Continuum Encyclopedia of Popular Music of the World** John Shepherd,2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians **Popular Music, Vol. 2., 1940-1949, Edited by N. Shapiro** ,1965 Continuum Encyclopedia of Popular Music of the World Volume 8 John Shepherd,David Horn,2012-03-08 See **The Encyclopedia of Popular Music** Colin Larkin,2011-05-27 This text presents a comprehensive and up to date reference work on popular music from the early 20th century to the present day

## Reviewing **Popular Music Volume 2 1940 1949**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Popular Music Volume 2 1940 1949**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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### **Table of Contents Popular Music Volume 2 1940 1949**

1. Understanding the eBook Popular Music Volume 2 1940 1949
  - The Rise of Digital Reading Popular Music Volume 2 1940 1949
  - Advantages of eBooks Over Traditional Books
2. Identifying Popular Music Volume 2 1940 1949
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Popular Music Volume 2 1940 1949
  - User-Friendly Interface
4. Exploring eBook Recommendations from Popular Music Volume 2 1940 1949
  - Personalized Recommendations
  - Popular Music Volume 2 1940 1949 User Reviews and Ratings
  - Popular Music Volume 2 1940 1949 and Bestseller Lists

5. Accessing Popular Music Volume 2 1940 1949 Free and Paid eBooks
  - Popular Music Volume 2 1940 1949 Public Domain eBooks
  - Popular Music Volume 2 1940 1949 eBook Subscription Services
  - Popular Music Volume 2 1940 1949 Budget-Friendly Options
6. Navigating Popular Music Volume 2 1940 1949 eBook Formats
  - ePub, PDF, MOBI, and More
  - Popular Music Volume 2 1940 1949 Compatibility with Devices
  - Popular Music Volume 2 1940 1949 Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Popular Music Volume 2 1940 1949
  - Highlighting and Note-Taking Popular Music Volume 2 1940 1949
  - Interactive Elements Popular Music Volume 2 1940 1949
8. Staying Engaged with Popular Music Volume 2 1940 1949
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Popular Music Volume 2 1940 1949
9. Balancing eBooks and Physical Books Popular Music Volume 2 1940 1949
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Popular Music Volume 2 1940 1949
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Popular Music Volume 2 1940 1949
  - Setting Reading Goals Popular Music Volume 2 1940 1949
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Popular Music Volume 2 1940 1949
  - Fact-Checking eBook Content of Popular Music Volume 2 1940 1949
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning



- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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