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Lost chords;; The diverting story of American popular songs

Gilbert, Douglas

Note: This is not the actual book cover

Lost Chords The Diverting Story Of American Popular Songs

Gary Rosen



Lost Chords The Diverting Story Of American Popular Songs:

Lost Chords Douglas Gilbert, 1942 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 **America's Songs II** Michael Lasser, 2014-01-03 *America's Songs II* Songs from the 1890s to the Post War Years continues to tell the stories behind popular songs in our country's history serving as a sequel to the bestselling *America's Songs Stories Behind the Songs of Broadway Hollywood and Tin Pan Alley* Beginning in 1890 and ending in post war America *America's Songs II* is a testament to the richness of popular music in the first half of the 20th century This volume builds on the unique features of the first volume delving deeper into the nature of the collaboration between well known songwriters of the time but also shedding light on some of the early performers to turn songs into hits The book's structure a collection of short easy to read essays allows the author to provide historical context to certain songs but also to demonstrate how individual songs facilitated the popularity of specific genres including ragtime jazz and blues which subsequently reshaped the landscape of American popular music *America's Songs II* Songs from the 1890s to the Post War Years will appeal to American popular music enthusiasts but will also serve as an ideal reference guide for students or as a supplement in American music courses

Shuffle Along Noble Sissle, Eubie Blake, 2018-11-30 The Broadway musical *Shuffle Along* with book by Flournoy Miller and Aubrey Lyles lyrics by Noble Sissle and music by Eubie Blake premiered on 23 May 1921 at the Cort Theatre on 63rd Street and became the first overwhelmingly successful African American musical on Broadway Langston Hughes who saw the production said that *Shuffle Along* marked the beginning of the Harlem Renaissance Both black and white audiences swarmed to the show which prompted the integration of subsequent Broadway audiences The dances were such a smash that choreographers for white Broadway shows hired *Shuffle Along* chorus girls to teach their chorus lines the new steps *Love Will Find a Way* the first successful unburlesqued love song in a black Broadway show was so well received that audiences demanded multiple encores The show's influences went far beyond Broadway Some of the period's most influential black musicians including dancer Josephine Baker vocalist Paul Robeson composer Hall Johnson and composer William Grant Still all got their start in *Shuffle Along* The editors have assembled the full score and libretto for this critical edition from the original performance materials The critical report thoroughly explains all sources and editorial decisions The accompanying scholarly essay examines the music dances and script of *Shuffle Along* and places this influential show in its social racial and historical context **Saturday Review of Literature** , 1942 **American Popular Music and Its Business: From 1900**

to 1984 Russell Sanjek, 1988 Volume three of this work focuses on developments in the music business in the twentieth century from its earliest days to the present era *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1972 *The Alabama Folk Lyric* Ray Broadus Browne, 1979 Alabamians have always been a singing people The settlers who moved into the various sections of the state brought with them songs which reflected their national origins and geographical backgrounds and as they spread into the hills and over the lowlands they created new songs out of the conditions under which they lived Also they absorbed songs from outside sources whenever these pieces could be adapted to their sentiments and ways of life Thus by a process of memory composition and recreation they developed a rich body of folk songs The following collection a part of the effort to discover and preserve these songs **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* **Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971** New York Public Library. Research Libraries, 1979 **The Story of Jazz** Marshall Winslow Stearns, 1970 The effect of jazz upon American culture and the American character has been all pervasive This superlative history is the first and the most renowned systematic outline of the evolution of this unique American musical phenomenon Stearns begins with the joining of the African Negro s musical heritage with European forms and the birth of jazz in New Orleans then follows its course through the era of swing and bop to the beginnings of rock in the 50s vividly depicting the great innovators and covering such technical elements as the music s form and structure *Blacksound* Matthew D. Morrison, 2024-03-26 A new concept for understanding the history of the American popular music industry *Blacksound* explores the sonic history of blackface minstrelsy and the racial foundations of American musical culture from the early 1800s through the turn of the twentieth century With this namesake book Matthew D Morrison develops the concept of *Blacksound* to uncover how the popular music industry and popular entertainment in general in the United States arose out of slavery and blackface *Blacksound* as an idea is not the music or sounds produced by Black Americans but instead the material and fleeting remnants of their sounds and performances that have been co opted and amalgamated into popular music Morrison unpacks the relationship between performance racial identity and intellectual property to reveal how blackface minstrelsy scripts became absorbed into commercial entertainment through an unequal system of intellectual property and copyright laws By introducing this foundational new concept in musicology *Blacksound* highlights what is politically at stake for creators and audiences alike in revisiting the long history of American popular music **American Popular Music Business in the 20th Century** Russell Sanjek, David Sanjek, 1991 This book is an abridgment of the third volume of *American Popular Music and Its Business The First Four Hundred Years* by Russell Sanjek my late father It covers the years 1900 to 1984 a rich and provocative period in the history of American entertainment one marked by persistent technological innovation an expansion of markets the refinement of techniques of commercial exploitation and the ongoing democratization of American culture

Sing Me Back Home Bill C. Malone, 2017-02-17 For over fifty years Bill C Malone has researched and written about the history of country music Today he is celebrated as the foremost authority on this distinctly American genre This new collection brings together his significant article length work from a variety of sources including essays book chapters and record liner notes Sing Me Back Home distills a lifetime of thinking about country and southern roots music Malone offers the heartfelt story of his own working class upbringing in rural East Texas recounting how in 1939 his family s first radio a battery powered Philco introduced him to hillbilly music and how years later he went on to become a scholar in the field before the field formally existed Drawing on a hundred years of southern roots music history Malone assesses the contributions of artists such as William S Hays Albert Brumley Joe Thompson Jimmie Rodgers Johnny Gimble and Elvis Presley He also explores the intricate relationships between black and white music styles gospel and secular traditions and pop folk and country music Author of many books Malone is best known for his pioneering volume *County Music U S A* published in 1968 It ranks as the first comprehensive history of American country music and remains a standard reference This compilation of Malone s shorter and more personal essays is the perfect complement to his earlier writing and a compelling introduction to the life s work of America s most respected country music historian *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

Tap Roots Mark Knowles, 2002-06-03 Tracing the development of tap dancing from ancient India to the Broadway stage in 1903 when the word Tap was first used in publicity to describe this new American style of dance this text separates the cultural societal and historical events that influenced the development of Tap dancing Section One covers primary influences such as Irish step dancing English clog dancing and African dancing Section Two covers theatrical influences early theatrical developments Daddy Rice the Virginia Minstrels and Section Three covers various other influences Native American German and Shaker Also included are accounts of the people present at tap s inception and how various styles of dance were mixed to create a new art form

Black Popular Music in America Arnold Shaw, 1986 As Shaw correctly states no single volume covers the history of black popular music in its entirety and most studies have focused on the white mainstream American pop music is in fact a blend of black and white musical influences that can be better understood if explored from a black perspective Shaw examines five key black stylesminstrelsy spirituals ragtime jazz and bluesanalyzing the origins and developments of each profiling important artists and songs and exploring the white synthesis Often the synthesis has amounted to little more than a soulless white imitation of inspired black stylistic innovations American Book Publishing Record , 1971

An Alabama Songbook Byron Arnold, 2004-08-12 A lavish presentation of 208 folksongs collected throughout Alabama in the 1940s Alabama is a state rich in folksong tradition from old English ballads sung along the Tennessee River to children s game songs played in Mobile from the rhythmic work songs of the railroad gandy dancers of

Gadsden to the spirituals of the Black Belt The musical heritage of blacks and whites rich and poor hill folk and cotton farmers these songs endure as a living part of the state s varied past In the mid 1940s Byron Arnold an eager young music professor from The University of Alabama set out to find and record as many of these songs as he could and was rewarded by unstinting cooperation from many informants Mrs Julia Greer Marechal of Mobile for example was 90 years old blind and a semi invalid but she sang for Arnold for three hours allowing the recording of 33 songs and exhausting Arnold and his technician Helped by such living repositories as Mrs Marechal the Arnold collection grew to well over 500 songs augmented by field notes and remarkable biographical information on the singers An Alabama Songbook is the result of Arnold s efforts and those of his informants across the state and has been shaped by Robert W Halli Jr into a narrative enriched by more than 200 significant songs lullabies Civil War anthems African American gospel and secular songs fiddle tunes temperance songs love ballads play party rhymes and work songs In the tradition of Alan Lomax s The Folk Songs of North America and Vance Randolph s Ozark Folksongs this volume will appeal to general audiences folklorists ethnomusicologists preservationists traditional musicians and historians

Unfair to Genius Gary Rosen, 2012-03-05 Through author Gary Rosen s deeply researched account of Ira B Arnstein the unrivaled king of copyright infringement plaintiffs Unfair to Genius provides an unlikely history of the evolution of copyright law in the United States

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