

Music In New York City

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Love Goes to Buildings on Fire Will Hermes 2014-03-27
Love Goes to Buildings on Fire by Will Hermes - Five Years in New York that Changed Music Forever 'A must-read for any music fan' (Boston Globe) Crime was everywhere, the government was broke and the city's infrastructure was collapsing, but between 1974 and 1978 virtually all forms of music were being recreated in New York City: disco and salsa, the loft jazz scene and the Minimalist classical composers, hip hop and punk. Bruce Springsteen and Patti Smith arrived from New Jersey; Grandmaster Flash transformed the turntable into a musical instrument; Steve Reich and Philip Glass shared an apartment as they experimented with composition; the New York Dolls and Talking Heads blew away the grungy clubs; Weather Report and Herbie Hancock created jazz-rock; and Bob Dylan returned with *Blood on the Tracks*. Recommended by Nick Hornby, this fascinating and hugely inspiring book will be loved by readers of *Just Kids* by Patti Smith, *Chronicles* by Bob Dylan, *How Music Works* by David Byrne and *The Rest is Noise* by Alex Ross. 'Can literature change your life? Yes ... along came Will Hermes, who cost me several hundred pounds on iTunes and ruptured my relationship with guitars' Nick Hornby, *Believer* magazine Will Hermes was born in Queens, in the city of which he writes. He is a senior critic for *Rolling Stone*, and also writes for the *New York Times* and the *Village Voice*. He was co-editor of *SPIN: 20 Years of Alternative Music*.

Detroit Studies in Music Bibliography 1969

Comprehensive Calendar of Bicentennial Events American Revolution Bicentennial Administration 1975

New York and the International Sound of Latin Music, 1940-1990 Benjamin Lapidus 2020-12-28 New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Billboard 1995-01-28 In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Meet Me in the Bathroom Lizzy Goodman 2017-08-01 A SUNDAY TIMES, ROUGH TRADE, MOJO AND UNCUT BOOK OF THE

YEAR New York, 2001. 9/11 plunges the US into a state of war and political volatility-and heralds the rebirth of the city's rock scene. As the old-guard music industry crumbles, a group of iconoclastic bands suddenly become the voice of a generation desperately in need of an anthem. In this fascinating and vibrant oral history, acclaimed journalist Lizzy Goodman charts New York's explosive musical transformation in the early 2000s. Drawing on over 200 original interviews, Goodman follows the meteoric rise of the artists that revolutionised the cultural landscape and made Brooklyn the hipster capital of cool-including The Strokes, The Yeah Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend. Joining the ranks of classics like *Please Kill Me*, *Our Band Could Be Your Life*, and *Can't Stop Won't Stop*, *Meet Me in the Bathroom* is the definitive account of an iconic era in rock-and-roll.

Annual Report National Endowment for the Arts 1981 Reports for 1980-19 also include the Annual report of the National Council on the Arts.

Jump Up! Ray Allen 2019-08-16 *Jump Up!* Caribbean Carnival Music in New York City is the first comprehensive history of Trinidadian calypso and steelband music in the diaspora. Carnival, transplanted from Trinidad to Harlem in the 1930s and to Brooklyn in the late 1960s, provides the cultural context for the study. Blending oral history, archival research, and ethnography, *Jump Up!* examines how members of New York's diverse Anglophile-Caribbean communities forged transnational identities through the self-conscious embrace and transformation of select Carnival music styles and performances. The work fills a significant void in our understanding of how Caribbean Carnival music-specifically calypso, soca (soul/calypso), and steelband-evolved in the second half of the twentieth century as it flowed between its Island homeland and its burgeoning New York migrant community. *Jump Up!* addresses the issues of music, migration, and identity head on, exploring the complex cycling of musical practices and the back-and-forth movement of singers, musicians, arrangers, producers, and cultural entrepreneurs between New York's diasporic communities and the Caribbean.

Making Music Modern Carol J. Oja 2000 New York City witnessed a dazzling burst of creativity in the 1920s. In this pathbreaking study, Carol J. Oja explores this artistic renaissance from the perspective of composers of classical and modern music, who along with writers, painters, and jazz musicians, were at the heart of early modernism in America. She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century. Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Leo Ornstein, Marion Bauer, George Antheil-these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country. They founded composer societies--such as the International Composers' Guild, the League of Composers, the Pan American Association, and the Copland-Sessions Concerts--to promote the performance of their music, and they nimbly negotiated cultural boundaries, aiming for recognition in Western Europe as much as at home. They showed exceptional skill at marketing their work. Drawing on extensive archival material--including interviews, correspondence, popular periodicals, and little-known music manuscripts--Oja provides a new perspective on the period and a compelling collective portrait of the figures, puncturing many longstanding myths. American composers active in New York during the 1920s are explored in relation to the "Machine Age" and American Dada; the impact of spirituality on American dissonance; the crucial, behind-the-scenes role of women

as patrons and promoters of modernist music; cross-currents between jazz and concert music; the critical reception of modernist music (especially in the writings of Carl Van Vechten and Paul Rosenfeld); and the international impulse behind neoclassicism. The book also examines the persistent biases of the time, particularly anti-Semitism, gender stereotyping, and longstanding racial attitudes.

New York and the International Sound of Latin Music, 1940–1990 Benjamin L. Lapidus 2020-12-28 An assessment, celebration, and careful notation of the extraordinary melting pot of Latin music

Annual Report of the Education Department University of the State of New York 1941

New York Magazine 1992-03-09 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

New Outlook 1892

Yearbook of the International Folk Music Council

International Folk Music Council 1973

The Music Magazine/Musical Courier 1946

"*You Better Work!*" Kai Fikentscher 2000 The first in-depth study of underground dance music.

A Brief List of Material Relating to New York State Folk Music 1974

Holy Hip Hop in the City of Angels Christina Zanfagna 2017-08-29 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program for monographs. Visit www.luminosoa.org to learn more. In the 1990s, Los Angeles was home to numerous radical social and environmental eruptions. In the face of several major earthquakes and floods, riots and economic insecurity, police brutality and mass incarceration, some young black Angelenos turned to holy hip hop—a movement merging Christianity and hip hop culture—to “save” themselves and the city. Converting street corners to open-air churches and gangsta rap beats into anthems of praise, holy hip hoppers used gospel rap to navigate complicated social and spiritual realities and to transform the Southland's fractured terrains into musical Zions. Armed with beats, rhymes, and bibles, they journeyed through black Lutheran congregations, prison ministries, African churches, reggae dancehalls, hip hop clubs, Nation of Islam meetings, and Black Lives Matter marches. Zanfagna's fascinating ethnography provides a contemporary and unique view of black LA, offering a much-needed perspective on how music and religion intertwine in people's everyday experiences.

Old-Time Music Makers of New York State Simon J. Bronner 1988-01-01

Legislative Document New York (State). Legislature 1943

Cumulative List of Organizations Described in Section 170 (c) of the Internal Revenue Code of 1954 2002

New Approaches to Music in the Elementary School Lois Raebeck 1964

Popular Musics of the Non-Western World Peter Manuel 1988 Reflecting the growing interest in popular music from the developing world, this book examines all major non-Western musical styles, from increasingly familiar genres like reggae and salsa, to the lesser-known regional styles of Africa, the Middle East, Latin America and Asia.

All Hopped Up and Ready to Go: Music from the Streets of New York 1927–77 Tony Fletcher 2009-10-26 A penetrating and entertaining exploration of New York's music scene from Cubop through folk, punk, and hip-hop. From Tony Fletcher, the acclaimed biographer of Keith Moon, comes an incisive history of New York's seminal music scenes and their vast contributions to our culture. Fletcher paints a vibrant picture of mid-twentieth-century New York and the ways in which its indigenous art, theater, literature, and political movements converged to create such unique music. With great attention to the colorful characters behind the sounds, from trumpet player Dizzy Gillespie to Tito Puente, Bob Dylan, and the Ramones, he takes us through bebop, the Latin music scene, the folk revival, glitter music, disco, punk, and hip-hop as they emerged from the neighborhood streets of Harlem, the East and West Village, Brooklyn, the Bronx, and Queens.

All the while, Fletcher goes well beyond the history of the music to explain just what it was about these distinctive New York sounds that took the entire nation by storm.

Annual Report of the Federal Trade Commission for the Fiscal Year Ended ... United States. Federal Trade Commission 1921

New York Magazine 1980-09-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Heroin and Music in New York City B. Spunt 2014-05-14 Using narrative accounts from a sample of 69 New York City-based musicians of various genres who are self-acknowledged heroin users, the book addresses the reasons why these musicians started using heroin and the impact heroin had on these musicians' playing, creativity, and careers.

Music of the Counterculture Era James E. Perone 2004 Presents a history of popular music during the 1960s and 1970s and weighs its influence on the art, politics, and culture of the era.

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911–1971 New York Public Library. Research Libraries 1979

Sounding Salsa Christopher Washburne 2008 This ethnographic journey into the New York salsa scene of the 1990s is the first of its kind. Written by a musical insider and from the perspective of salsa musicians, *Sounding Salsa* is a pioneering study that offers detailed accounts of these musicians grappling with intercultural tensions and commercial pressures. Christopher Washburne, himself an accomplished salsa musician, examines the organizational structures, recording processes, rehearsing, and gigging of salsa bands, paying particular attention to how they created a sense of community, privileged "the people" over artistic and commercial concerns, and incited cultural pride during performances. *Sounding Salsa* addresses a range of issues, musical and social. Musically, Washburne examines sound structure, salsa aesthetics, and performance practice, along with the influences of Puerto Rican music. Socially, he considers the roles of the illicit drug trade, gender, and violence in shaping the salsa experience. Highly readable, *Sounding Salsa* offers a behind-the-scenes perspective on a musical movement that became a social phenomenon.

This is the U.S.A. United States. Office of War Information 1944

Annual Report National Endowment for the Arts 1983 Reports for 1980- include also the Annual report of the National Council on the Arts.

Please Kill Me Legs McNeil 2014-01-28 “Ranks up there with the great rock & roll books of all time.”—*Time Out New York* “Lurid, insolent, disorderly, funny, sometimes gross, sometimes mean and occasionally touching . . . Resounds with authenticity.”—*The New York Times* “No volume serves juicier dish on punk's New York birth . . . Tales of sex, drugs and music that will make you wish you'd been there.”—*Rolling Stone* A contemporary classic, *Please Kill Me* is the definitive oral history of the most nihilistic of all pop movements. Iggy Pop, Richard Hell, the Ramones, and scores of other punk figures lend their voices to this decisive account of that explosive era. This 20th anniversary edition features new photos and an afterword by the authors. “Utterly and shamelessly sensational.”—*Newsday*

New York City Blues Larry Simon 2021-07-29 A first-ever book on the subject, *New York City Blues: Postwar Portraits from Harlem to the Village and Beyond* offers a deep dive into the blues venues and performers in the city from the 1940s through the 1990s. Interviews in this volume bring the reader behind the scenes of the daily and performing lives of working musicians, songwriters, and producers. The interviewees capture their voices – many sadly deceased – and reveal the changes in styles, the connections between performers, and the evolution of New York blues. *New York City Blues* is an oral history conveyed through the words of the performers themselves and through the photographs of Robert Schaffer, supplemented by the input of Val

Wilmer, Paul Harris, and Richard Tapp. The book also features the work of award-winning author and blues scholar John Broven. Along with writing a history of New York blues for the introduction, Broven contributes interviews with Rose Marie McCoy, "Doc" Pomus, Billy Butler, and Billy Bland. Some of the artists interviewed by Larry Simon include Paul Oscher, John Hammond Jr., Rosco Gordon, Larry Dale, Bob Gaddy, "Wild" Jimmy Spruill, and Bobby Robinson. Also featured are over 160 photographs, including those by respected photographers Anton Mikofsky, Wilmer, and Harris, that provide a vivid visual history of the music and the times from Harlem to Greenwich Village and neighboring areas. *New York City Blues* delivers a strong sense of the major personalities and places such as Harlem's Apollo Theatre, the history, and an in-depth introduction to the rich variety, sounds, and styles that made up the often-overlooked New York City blues scene.

Televiser 1944

People Get Ready Ajay Heble 2013-05-17 Jazz musicians, scholars, and journalists emphasize how the political consciousness that infused jazz in the 1960s and 1970s has continued to animate the avant-garde, Free Jazz, fusion, and other forms of this lively, always-evolving music.

"You Better Work!" Kai Fikentscher 2000-08-18 "You Better Work!" is the first detailed study of underground dance music or UDM, a phenomenon that has its roots in the overlap and cross-fertilization of African American and gay cultural sensibilities that have occurred since the 1970s. UDM not only predates and includes disco, but also constitutes a unique performance practice in the history of American social dance. Taking New York City as its geographic focus, "You Better Work!" shows how UDM functions in the lives of its DJs and dancers, and how it is used as the primary identifier of an urban subculture shaped essentially by the relationships between music, dance, and marginality. Kai Fikentscher goes beyond stereotypical images of club and disco to explore the cult and culture of the DJ, the turntable and vinyl recordings as musical instruments, and the vital relationship between music and dance at underground clubs. Including interviews, photographs, and an extensive discography, this ethnographic account tells the story of a celebration of collective marginality through music and dance

The Warhol Economy Elizabeth Currid-Halkett 2020-05-26 Which is more important to New York City's economy, the gleaming corporate office--or the grungy rock club that launches the best new bands? If you said "office," think again. In *The Warhol Economy*, Elizabeth Currid argues that creative industries like fashion, art, and music drive the economy of New York as much as--if not more than--finance, real estate, and law. And these creative industries are fueled by the social life that whirls around the clubs, galleries, music venues, and fashion shows where creative people meet, network, exchange ideas, pass judgments, and set the trends that shape

popular culture. The implications of Currid's argument are far-reaching, and not just for New York. Urban policymakers, she suggests, have not only seriously underestimated the importance of the cultural economy, but they have failed to recognize that it depends on a vibrant creative social scene. They haven't understood, in other words, the social, cultural, and economic mix that Currid calls the Warhol economy. With vivid first-person reporting about New York's creative scene, Currid takes the reader into the city spaces where the social and economic lives of creativity merge. The book has fascinating original interviews with many of New York's important creative figures, including fashion designers Zac Posen and Diane von Furstenberg, artists Ryan McGinness and Futura, and members of the band Clap Your Hands Say Yeah. The economics of art and culture in New York and other cities has been greatly misunderstood and underrated. *The Warhol Economy* explains how the cultural economy works--and why it is vital to all great cities.

Folk City Stephen Petrus 2015 From Washington Square Park and the Gaslight Cafe(c) to WNYC Radio and Folkways Records, New York City's cultural, artistic, and commercial assets helped to shape a distinctively urban breeding ground for the famous folk music revival of the 1950s and '60s. 'Folk City', by Stephen Petrus and Ronald Cohen, explores New York's central role in fueling the nationwide craze for folk music in postwar America. The musical form blossomed particularly in Greenwich Village, the famed neighborhood that had long nurtured unconventional art, progressive politics, and countercultural trends. But the phenomenon was not inevitable. After all, folk music was largely rural in origins, the songs of peasants in the Old World and then of sailors, cowboys, lumberjacks, coal miners, chain gangs, and others across the United States. How it became urban and modern is a fascinating story, one that involves the efforts of record company producers and executives, club owners, concert promoters, festival organizers, musicologists, agents and managers, editors and writers--not to mention the musicians and their audiences.0In this account, Petrus and Cohen capture the exuberance of the times and introduce readers to a host of characters who brought a new style to the biggest audience in the history of popular music. Among the savvy New York entrepreneurs committed to promoting folk music were Izzy Young of the Folklore Center, Mike Porco of Gerde's Folk City, and John Hammond of Columbia Records. While these and other businessmen developed commercial networks for musicians, the performance venues provided the artists spaces to test their mettle. The authors portray Village coffee houses not simply as lively venues but as incubators of a burgeoning counterculture, where artists from diverse backgrounds honed their performance techniques and challenged social convention in the era of Eisenhower, Kennedy, and Johnson.

Modern Music 1939