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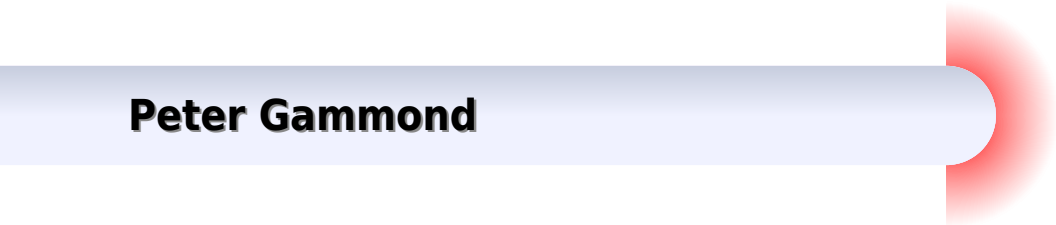
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PETER GAMMOND

Oxford Companion To Popular Music

Peter Gammond



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The Oxford Companion to Popular Music Peter Gammond, 1993 One volume guide to popular music that includes biographical entries *The Oxford Companion to Popular Music* Peter Gammond, 1991 One volume guide to popular music that includes biographical entries *Continuum Encyclopedia of Popular Music of the World*, 2003-01-30 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 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 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 *Shakespeare and Popular Music* Adam Hansen, 2010-09-23 Exploring the interactions between Shakespeare and popular music this book links these seeming polar opposites showing how musicians have woven the Bard into their sounds **The Oxford companion to music** Alison Latham, 2011 This work replaces both the single volume Oxford Companion to Music first published in 1938 and the subsequent two volume New Oxford Companion to Music published in 1983 **The Oxford Companion to Jazz** Bill Kirchner, 2000-10-19 Jazz and its colorful expansive history resonate in this unique collection of 60 essays specially commissioned from today's top jazz performers writers and scholars Contributors include such jazz insiders as Bill Crow Samuel A Floyd Jr Ted Gioia Gene Lees Dan Morgenstern Gunther Schuller Richard M Sudhalter and Patricia Willard Both a reference book and an engaging read the Companion surveys the evolution of jazz from its roots in Africa and Europe until the present Along the way each distinctive style and period is profiled by an expert in the field Whether your preference is ragtime the blues bebop or fusion you will find the chief characteristics and memorable performances illuminated here with a thoroughness found in no other single volume jazz reference The Oxford Companion to Jazz features individual biographies of the most memorable characters of this relatively young art form Sidney Bechet King Oliver Jelly Roll Morton Louis Armstrong Bix Beiderbecke Bessie Smith Duke Ellington Coleman Hawkins Lester Young Charlie Parker Miles Davis Thelonious Monk Charles Mingus John Coltrane and the divas of jazz song Ella Fitzgerald Billie Holiday and Sarah Vaughan come to life in thoughtful considerations of their influences often turbulent personal lives and signature styles In addition this book looks at the impact of jazz on American culture in literature film television and dance and explores the essential instruments of jazz and their most memorable players The Oxford Companion to Jazz will provide a quick reference source as well as a dynamic

and broad overview for all lovers of jazz from novices to aficionados

Literary Research and British Postmodernism

Bridgit McCafferty, Arianne Hartsell-Gundy, 2015-09-02 *Literary Research and British Postmodernism* is a guide for scholars that aims to connect the complex relationships between print and multimedia technological advancements and the influence of critical theory that converge in postwar British literature. This era is unique in that strict boundaries between fiction, nonfiction, multimedia, and print are not useful. Postmodern literature is defined by the breaking down of boundaries as a reaction to modernism and requires an innovative, multifaceted approach to research. In this guide, the authors explore these complex relationships and offer strategies for researching this new period of literature. This book takes a holistic approach to postmodern literature that recognizes the way in which digital media, film, critical theory, popular music, and more traditional print sources are inextricably linked. Through this approach, the authors present a broad view of postmodernism that includes a wide variety of British authors writing in the last half of the twentieth century. The book's definition of postmodern includes any British literature following World War II that engages issues central to postmodern theory, including the social construction of gender, sexuality, and power; the subjectivity of truth; technology as a social force; intertextuality; metafiction; post-colonial narrative; and fantasy. This guide aims to aid researchers of postwar British literature by defining best practices for scholars conducting research in a period so broadly varied in the way it defines literature. [Male Myths and Icons](#). R.

Horrocks, 1995-09-25 This book studies some important myths of masculinity in various popular genres, including the western, the horror film, rock music, and pornography. The author argues that popular culture gives us highly complex and ambivalent images of men. The hero turns into the anti-hero; feminine and homoerotic material leak in the male; is often shown as the victim. Attention is also paid to important theoretical issues in gender studies and cultural studies, such as identification and the relation between subject and text. [The Oxford Companion to Music](#). Percy Alfred Scholes, 1993. [Continuum](#).

[Encyclopedia of Popular Music of the World, Volume 1](#). John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-01-30. 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. 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. 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. *Top Popular Music of the Early 20th Century: 1900 - 1949 -- Rankings, Artists & Links*. Wayne

Cottrell,2019-04-13 This book features by decade rankings of music singles and albums in six different genres covering the first half of the 20th century The decade of the 1890s is also included The rankings pertain to U S music charts wherein a typical week s chart would be based on sales radio airplays jukebox plays and or a combination of one or more of these The genres include children s classical country instrumental popular and rhythm blues music Short biographies on a selection of artists are located throughout the book The artists index includes some vital statistics **The Oxford Companion to Australian Music** Warren Arthur Bebbington,1997 Australia s musical life has been remarkably diverse This companion the most complete reference to Australian music ever ranges across a wide spectrum from ancient Aboriginal traditions and European derived orchestral operatic and concert music to Australian folk jazz country rock and experimental music The book s alphabetical entries include biographies of key figures and groups major musical organizations and companies musical works genres instruments terms and some of the historical and cultural contexts within which Australian music can be placed

The Oxford Companion to Music Percy Alfred Scholes,1974 *The Oxford Companion to Music* Percy Alfred Scholes,1938 **The Land Without Music** Andrew Blake,1997 Examines the trajectories linearities and paradoxes which have constituted contemporary British music Provides an account of how British music came to be what it is in the 1990s

The Guinness Encyclopedia of Popular Music: Tillotson, Johnny to Z.Z. Top Colin Larkin,1992 *The Oxford Companion to the American Musical* Thomas S. Hischak,Oxford University Press,2008 *Walford's Guide to Reference Material: Generalia, language and literature, the arts* Albert John Walford,1998 From its first edition the purpose of Walford has been to identify and evaluate the widest possible range of reference materials No rigid definition of reference is applied In addition to the expected bibliographies indexes dictionaries encyclopaedias and directories a number of important textbooks and manuals of general practice are included While the majority of the items are books Walford is a guide to reference material Thus periodical articles microforms online and CD ROM sources are all represented In this volume a particular effort has been made to improve coverage of the latter two categories **The New Grove Dictionary of Music and Musicians** Stanley Sadie,John Tyrrell,2001 *The Routledge Companion to Popular Music Analysis* Ciro Scotto,Kenneth M. Smith,John Brackett,2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and

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