

What Is Music

Artistic Experimentation in Music Darla Crispin, Bob Gilmore. 2014-10-07 Essential reading for anyone interested in artistic research applied to music. This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media - DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

What is Music? Isaac Leopold Rice. 2024-03-05 Reprint of the original, first published in 1875.

Country Music Dayton Duncan, Ken Burns. 2019-09-10 The rich and colorful story of America's most popular music and the singers and songwriters who captivated, entertained, and consoled listeners throughout the twentieth century--based on the upcoming eight-part film series to air on PBS in September 2019. This gorgeously illustrated and hugely entertaining history begins where country music itself emerged: the American South, where people sang to themselves and to their families at home and in church, and where they danced to fiddle tunes on Saturday nights. With the birth of radio in the 1920s, the songs moved from small towns, mountain hollers, and the wide-open West to become the music of an entire nation--a diverse range of sounds and styles from honky tonk to gospel to bluegrass to rockabilly, leading up through the decades to the music's massive commercial success today. But above all, Country Music is the story of the musicians. Here is Hank Williams's tragic honky tonk life, Dolly Parton rising to fame from a dirt-poor childhood, and Loretta Lynn turning her experiences into songs that spoke to women everywhere. Here too are interviews with the genre's biggest stars, including the likes of Merle Haggard to Garth Brooks to Rosanne Cash. Rife with rare photographs and endlessly fascinating anecdotes, the stories in this sweeping yet intimate history will captivate longtime country fans and introduce new listeners to an extraordinary body of music that lies at the very center of the American experience.

What is Music Literacy? Paul Broomhead. 2018-06-27 What is Music Literacy? attempts to redefine music literacy with a more expansive meaning than is commonly in use, and to articulate the potential impact of these ideas on music teaching practice. The notion of music literacy has involved the ability to read and write music scores. However, this understanding does not extend theory to identify all music texts, nor to offer a thorough treatment of what impact an expanded notion of music literacy might have on music instruction in the classroom and in ensembles. This book provides a formal, expansive redefinition of music literacy. The author offers practical ideas for attending more effectively to music literacy in classroom instruction. The book highlights common elements in the music classroom: the music score, the conductor, surrounding ensemble members, the musical model, the musical instrument, and presentations/recordings. It also describes four orientations that correspond to the National Core Music Standards (2014) and that characterize humans' interactions with music: creator, performer, responder, and connector. What is Music Literacy? uses these orientations, along with a focus on authentic music texts and literacies, to present literacy-based guidelines for music education along with numerous vignettes that describe actual literacy instructional events.

Film Music: a Very Short Introduction Kathryn Kalinak. 2023 Film Music: A Very Short Introduction focuses on the most central issues in the practice of film music. What is film music? How is it composed? How does film music work? Why does film music work? The rich and deeply moving sounds of film music are as old as cinema. The very first projected moving images were accompanied by music around the globe as a variety of performers--from single piano players to small orchestras--brought images to life. Film music has since become its own industry, an aesthetic platform for expressing creative visions, and a commercial vehicle for generating increased revenue. The second edition updates coverage to 2022 and includes attention to recent developments in global film music, women in film music, and African-American and minority composers--

What Is Music? Bill Keis. 2006-11-07 This Book covers many aspects about the wonderful art form known as Music. It has been said that music is a language which can express virtually unlimited concepts and emotions. If you want to 'make music', there are definite things that need to be learned. However, you don't need to master all of them to have fun making music. As a matter of fact, you can learn a couple simple things and begin to make music in a few minutes. Then, depending on how far you want to take it, you can continue to learn more. This Book answers many interesting questions such as: * What is music really? * What is musicianship? * What is music theory? * What are melody, harmony, rhythm? * Can anyone learn to play music? * What are the 3 important elements of sound? * What is 'tone deafness' and can it be cured? * What is 'perfect pitch' and can it be learned? And many more!

What's the Matter with Today's Experimental Music? Leigh Landy. 2013-01-11 Today's education and communications media are seen to be the main cause of the anonymity of contemporary music and suggestions are made to improve this situation. Leigh Landy investigates audio-visual applications that have hardly been explored, new timbres and sound sources, the discovery of musical space, new notations, musical politics, and the 'musical community' in an attempt to incite more composers, musicians and musicologists to get this music out into the works and to stimulate the creation of new experimental works.

What the Music Said Mark Anthony Neal. 1999 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

My Music Susan D. Crafts, Daniel Cavicchi, Charles Keil, Music in Daily Life Project. 2012-01-01 My Music is a first-hand exploration of the diverse roles music plays in people's lives. What is music about for you? asked members of the Music in Daily Life Project of some 150 people, and the responses they received -- from the profound to the mundane, from the deeply-felt to the flippant -- reflect highly individualistic relationships to and with music. Susan Crafts, Daniel Cavicchi, and Project Director Charles Keil have collected and edited nearly forty of those interviews to document the diverse ways in which people enjoy, experience, and use music. CONTRIBUTORS: Charles Keil, George Lipsitz.

What's So Important About Music Education? J. Scott Goble. 2010-02-25 What's So Important About Music Education? presents a new philosophy of music education for the United States, rooted in history and current perspectives from ethnomusicology. J. Scott Goble explores the societal effects of the nation's foundations in democracy and capitalism, the constitutional separation of church and state, and the rise of recording, broadcast, and computer technologies. He shows how these and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In demonstrating how many of the personal and societal benefits of musical engagement have come to be obscured in the nation's increasingly diverse public forum, Goble argues for the importance of musical engagement in human life and for the importance of music in education. An ideal text for courses in music education foundations, the book concludes with recommendations for teaching the musical practices of the nation's cultural communities in schools in terms of their respective cultural meanings.

Opera and Drama Richard Wagner.1995-01-01 With Richard Wagner, opera reached the apex of German Romanticism. Originally published in 1851, when Wagner was in political exile, *Opera and Drama* outlines a new, revolutionary type of musical stage work, which would finally materialize as *The Ring of the Nibelung*. Wagner's music drama, as he called it, aimed at a union of poetry, drama, music, and stagecraft. In a rare book-length study, the composer discusses the enhancement of dramas by operatic treatment and the subjects that make the best dramas. The expected Wagnerian voltage is here: in his thinking about myths such as Oedipus, his theories about operatic goals and musical possibilities, his contempt for musical politics, his exaltation of feeling and fantasy, his reflections about genius, and his recasting of Schopenhauer. This edition includes the full text of volume 2 of William Ashton Ellis's 1893 translation commissioned by the London Wagner Society.

Music Is History Questlove.2021-10-19 New York Times bestselling *Music Is History* combines Questlove's deep musical expertise with his curiosity about history, examining America over the past fifty years—now in paperback Focusing on the years 1971 to the present, Questlove finds the hidden connections in the American tapes, whether investigating how the blaxploitation era reshaped Black identity or considering the way disco took an assembly-line approach to Black genius. And these critical inquiries are complemented by his own memories as a music fan and the way his appetite for pop culture taught him about America. A history of the last half-century and an intimate conversation with one of music's most influential and original voices, *Music Is History* is a singular look at contemporary America.

What We Hear in Music Anne Shaw Faulkner.1913

The Concept of Music Robin Maconie.1993 What is music for? How does it work? What can it teach us? Intuitively, we feel there must be answers to such questions, but they tend to be scattered throughout a wide range of different areas of study, from acoustics to music history, from psychology to composition. In this brilliant and thought-provoking book, Maconie seeks the answers to these and other fundamental questions about music, integrating music and appropriate scientific research in a new evaluation of his topic. In so doing, he argues passionately for a reappraisal of music, not as mere entertainment, but as something basic to our experience of listening and communicating in sound, and an art which has exerted a profound influence on society.

Foundations of Music History Carl Dahlhaus.1983-02-24 A study of the philosophy of music history.

What Music Means to Me Richard Rejino,Barbara Kreader.2010 DVD contains dialogue from the subjects interviewed for book.

Hip Hop's Amnesia Reiland Rabaka.2012-05-18 What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In *Hip Hop's Amnesia* award-winning author, spoken-word artist, and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

Strictly No Elephants Lisa Mantchev.2015-10-27 A sunny, smart, tongue-in-cheek tale. --The New York Times Book Review Sweet and affirming. --Kirkus Reviews When the local Pet Club won't admit a boy's tiny pet elephant, he finds a solution—one that involves all kinds of unusual animals in this sweet and adorable picture book. Today is Pet Club day. There will be cats and dogs and fish, but strictly no elephants are allowed. The Pet Club doesn't understand that pets come in all shapes and sizes, just like friends. Now it is time for a boy and his tiny pet elephant to show them what it means to be a true friend. Imaginative and lyrical, this sweet story captures the magic of friendship and the joy of having a pet.

What Makes Music Work Philip C. Seyer,Allan B. Novick,Paul Harmon.1982

Music Theory For Dummies Michael Pilhofer,Holly Day.2019-07-11 Tune in to how music really works Whether you're a student, a performer, or simply a fan, this book makes music theory easy, providing you with a friendly guide to the concepts, artistry, and technical mastery that underlie the production of great music. You'll quickly become fluent in the fundamentals of knocking out beats, reading scores, and anticipating where a piece should go, giving you a deeper perspective on the works of others — and bringing an extra dimension to your own. Tracking to a typical college-level course, *Music Theory For Dummies* breaks difficult concepts down to manageable chunks and takes into account every aspect of musical production and appreciation — from the fundamentals of notes and scales to the complexities of expression and instrument tone color. It also examines the latest teaching techniques — all the more important as the study of music, now shown to provide cognitive and learning benefits for both children and adults, becomes more prevalent at all levels. Master major and minor scales, intervals, pitches, and clefs Understand basic notation, time signals, tempo, dynamics, and navigation Employ melodies, chords, progressions, and phrases to form music Compose harmonies and accompanying melodies for voice and instruments Wherever you want to go musically — as a writer or performer, or just as someone who wants to enjoy music to its fullest — this approachable guide gives you everything you need to hear!

What Is Music? Isaac L. Rice.2015-01-19 From the INTRODUCTION. The question, What is music? is not new, not recent, not even modern; it is as old as history itself. In the remotest antiquity it has occupied the minds of thinkers, and elicited curious, ingenious, and interesting fundamental theories. I have, therefore, thought it advisable, before setting forth my own views, to give a résumé of the various theories current in ancient times, as well as during the Middle Ages, together with a not lengthy discussion on the theories of Euler, Herbert Spencer, and Helmholtz. The question being in my estimation a cosmical one, I believe that, on the whole, the ancients, in considering so, understood it better than most of the moderns, who treat it too much from a sentimental, subjective point of view. Of course, we must make allowance for the method of expression of the ancients; their language was to a great extent symbolical, and abounded even in what may be termed compound symbols; that is to say, an originally symbolical expression came to be so commonly understood, that it was used to serve as the basis for still deeper symbols: this is particularly the case with the number symbolism, which at the outset was simple enough—as may be learned from the interpretations given to it in Dacier's *Life of Pythagoras*, but which later came to be so complicated that it is to us but little more than a number mysticism. There are no commentaries incorporated in this little work, and for two reasons: first, because they have no practical value; secondly, because the great aim of the ancient fundamental theories of music is easily perceived even without having a key to the mysterious expressions. This aim is, to show that music is a great part of the cosmos, and not a human contrivance. The ethical and psychological speculations of antiquity on the subject of music are, by-the-way, also deserving of our attention: and, in fact, the sooner we follow the precepts of Plato and Aristotle, deduced from those speculations, the better will it be for our civilization. In the mathematical and physical branches of the science we have, of course, completely overshadowed the ancients; for, since the publication of Newton's *Principia*, there has hardly been a name of distinction among physicists and mathematicians, but it is intimately connected with progress in acoustics; and this is not strange, for, to use the language of Prof. Leslie, the doctrine of sound is unquestionably the most subtle and abstruse in the whole range of physical science. It occurs to me that the reader might here ask me, Why, then, do you hold our conception of music to be less true than that of the ancients? If we are superior to them in knowledge, why should we be inferior to them in comprehension? These questions, I think, can be easily answered. To paraphrase a sentence of Boetius, we have numbers of instrumentalists and vocalists, but musicians are rare; in other words, the art and the science of music have become distinct studies, and in consequence our conception of music has become confined and imperfect. In this little work, then, I have attempted to give the outlines of a cosmical theory of music, based on the knowledge of our times, and, whether it be correct or not will be for an intelligent public to judge. For my part, if I have but succeeded in freeing the matter from the subjectivity by which it is now so enthralled, and shown that it can and ought to be treated from a purely objective point of view, I shall consider myself amply rewarded.

What Makes Music? Betty Ann Schwartz.2001 A new ribbon appears as Mama Bird teaches Baby Bird each note of the scale.

What is Music? Isaac L. Rice.1875

Good Music John J. Sheinbaum.2018-11-29 Over the past two centuries Western culture has largely valorized a particular kind of “good” music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals. In *Good Music*, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that

metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

What is Good Music? William James Henderson.1898

You Are the Music Victoria Williamson.2014-03-06 'You are the music / While the music lasts' T.S. Eliot, The Four Quartets Do babies remember music from the womb? Can classical music increase your child's IQ? Is music good for productivity? Can it aid recovery from illness and injury? And what is going on in your brain when Ultravox's 'Vienna', Schoenberg's Verklärte Nacht or Dizzee Rascal's 'Bonkers' transports you back to teenage years? In a brilliant new work that will delight music lovers of every persuasion, music psychologist Victoria Williamson examines our relationship with music across the whole of a lifetime. Along the way she reveals the amazing ways in which music can physically reshape our brains, explores how 'smart music listening' can improve cognitive performance, and considers the perennial puzzle of what causes 'earworms'. Requiring no specialist musical or scientific knowledge, this upbeat, eye-opening book reveals as never before the extent of the universal language of music that lives deep inside us all.

What Is Music? Philip Alperson.2010-11-01 Contributors to this volume are Philip Alperson, Francis Sparshott, Nicholas Wolterstorff, Edward T. Cone, Peter Kivy, Jenefer Robinson, Joseph Margolis, Arnold Berleant, Morris Grossman, Jerrold Levinson, Stephen Davies, Martin Donougho, Roger Scruton, and Rose Rosengard Subotnik.

The Oxford Handbook of Algorithmic Music Alex McLean,Roger T. Dean.2018-01-18 With the ongoing development of algorithmic composition programs and communities of practice expanding, algorithmic music faces a turning point. Joining dozens of emerging and established scholars alongside leading practitioners in the field, chapters in this Handbook both describe the state of algorithmic composition and also set the agenda for critical research on and analysis of algorithmic music. Organized into four sections, chapters explore the music's history, utility, community, politics, and potential for mass consumption. Contributors address such issues as the role of algorithms as co-performers, live coding practices, and discussions of the algorithmic culture as it currently exists and what it can potentially contribute society, education, and ecommerce. Chapters engage particularly with post-human perspectives - what new musics are now being found through algorithmic means which humans could not otherwise have made - and, in reciprocation, how algorithmic music is being assimilated back into human culture and what meanings it subsequently takes. Blending technical, artistic, cultural, and scientific viewpoints, this Handbook positions algorithmic music making as an essentially human activity.

This is Your Brain on Music Daniel Levitin.2019-07-04 Using musical examples from Bach to the Beatles, Levitin reveals the role of music in human evolution, shows how our musical preferences begin to form even before we are born and explains why music can offer such an emotional experience. Music is an obsession at the heart of human nature, even more fundamental to our species than language. In This Is Your Brain On Music Levitin offers nothing less than a new way to understand it, and its role in human life

Resonances Esther M. Morgan-Ellis.2020-06-02 Resonances: Engaging Music in Its Cultural Context offers a fresh curriculum for the college-level music appreciation course. The musical examples are drawn from classical, popular, and folk traditions from around the globe. These examples are organized into thematic chapters, each of which explores a particular way in which human beings use music. Topics include storytelling, political expression, spirituality, dance, domestic entertainment, and more. The chapters and examples can be taught in any order, making Resonances a flexible resource that can be adapted to your teaching or learning needs. This textbook is accompanied by a complete set of PowerPoint slides, a test bank, and learning objectives.

Unintentional Music Lane Arye.2002-01-01 The last time you whistled a tune or hummed a song-why did you choose that one? You may not consider yourself a musical person, but your little act of unintended music may be the key to unlocking within you a wealth of unsuspected creativity-a kind of creativity that goes way beyond music, too. Lane Arye, PhD, a musician himself, focuses on the music that people do not intend to make. Using the highly regarded psychological model called Process Work, developed by Arnold Mindell, PhD, Arye has been teaching students around the world how to awaken their creativity, using music as the starting point, but including all art forms and ways of expression. The unintentional appears at moments when some hidden part of us, something beyond our usual awareness, suddenly tries to express itself. If we start paying attention to what is trying to happen rather than to what we think should happen, we open the door to self-discovery and creativity. Sometimes what we regard as mistakes in self-expression are in fact treasures. The book is rich with real-life stories, ideas, and practical techniques for unlocking creativity, which Arye dispenses with humor, insight, and enthusiasm.

Music on the Move Danielle Fosler-Lussier.2020-06-10 Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, Music on the Move invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, Music on the Move is suitable for students as well as general-interest readers.

What is Music Production Russ Hepworth-Sawyer,Craig Golding.2012-11-12 To produce a Grammy award winning album you need to know what goes into creating great music- both the business and the technical. What is Music Production takes a look at the process, looking at the art of producing and providing insight into the producer's lifestyle. Packed with information the book gives a step by step guide and insight into the process of music production. Whether you're are a professional or just starting out ?What is Music Production? will tell you everything you need to know from choosing the artist, songs, pre production, mixing, mastering to finance and budgeting. Combining the ?how to? with case studies, online assets and interviews the book arms you with the tools, techniques and knowledge to be a top producer.

What Is Music? Philip Dorrell.2005 This books outlines the author's new and original scientific theory about music - that music is a super-stimulus for the perception of musicality, where musicality is a perceived aspect of speech that provides information about the speaker's internal mental state.

What to Listen For in Music Aaron Copland.2011-02-01 Now in trade paperback: "The definitive guide to musical enjoyment" (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.

What is Music? Philip Alperson.1987 Contributors to this volume are Philip Alperson, Francis Sparshott, Nicholas Wolterstorff, Edward T. Cone, Peter Kivy, Jenefer Robinson, Joseph Margolis, Arnold Berleant, Morris Grossman, Jerrold Levinson, Stephen Davies, Martin Donougho, Roger Scruton, and Rose Rosengard Subotnik.

The Music of Nature; Or, An Attempt to Prove that what is Passionate and Pleasing in the Art of Singing, Speaking, and Performing Upon Musical Instruments, is Derived from the Sounds of the Animated World, Etc. [With Musical Notes.] William Gardiner (Member of the Academy of St. Cecilia, at Rome.).1832

Music and the Child Natalie Sarrazin.2016-06-14 Children are inherently musical. They respond to music and learn through music. Music expresses children's identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth. As professional

instructors, childcare workers, or students looking forward to a career working with children, we should continuously search for ways to tap into children's natural reservoir of enthusiasm for singing, moving and experimenting with instruments. But how, you might ask? What music is appropriate for the children I'm working with? How can music help inspire a well-rounded child? How do I reach and teach children musically? Most importantly perhaps, how can I incorporate music into a curriculum that marginalizes the arts? This book explores a holistic, artistic, and integrated approach to understanding the developmental connections between music and children. This book guides professionals to work through music, harnessing the processes that underlie music learning, and outlining developmentally appropriate methods to understand the role of music in children's lives through play, games, creativity, and movement. Additionally, the book explores ways of applying music-making to benefit the whole child, i.e., socially, emotionally, physically, cognitively, and linguistically.

The Aesthetics of Music Roger Scruton. 1999 What is music, what is its value, and what does it mean? In this stimulating volume, Roger Scruton offers a comprehensive account of the nature and significance of music from the perspective of modern philosophy. The study begins with the metaphysics of sound. Scruton distinguishes sound from tone; analyzes rhythm, melody, and harmony; and explores the various dimensions of musical organization and musical meaning. Taking on various fashionable theories in the philosophy and theory of music, he presents a compelling case for the moral significance of music, its place in our culture, and the need for taste and discrimination in performing and listening to it. Laying down principles for musical analysis and criticism, this bold work concludes with a theory of culture--and a devastating demolition of modern popular music. A provocative new study.--The Guardian

Major Labels Kelefa Sanneh. 2022-10-04 One of Oprah Daily's 20 Favorite Books of 2021 • Selected as one of Pitchfork's Best Music Books of the Year "One of the best books of its kind in decades." —The Wall Street Journal An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music unites and divides us, charting the way genres become communities. In *Major Labels*, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest proposal, *Major Labels* pays in full.

Whispering the Techniques of Language: An Psychological Journey through **What Is Music**

In a digitally-driven earth where monitors reign supreme and quick connection drowns out the subtleties of language, the profound techniques and mental subtleties hidden within words usually move unheard. However, situated within the pages of **What Is Music** a captivating literary treasure pulsating with organic thoughts, lies a fantastic journey waiting to be undertaken. Published by an experienced wordsmith, that wonderful opus invites readers on an introspective journey, delicately unraveling the veiled truths and profound influence resonating within the cloth of each and every word. Within the mental depths with this poignant review, we can embark upon a heartfelt exploration of the book's key themes, dissect its charming writing design, and succumb to the effective resonance it evokes strong within the recesses of readers hearts.

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What Is Music Introduction

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