

Read Book The
Music Billy Mayerl

The Music Billy Mayerl

The musical,
whether on
stage or
screen, is
undoubtedly
one of the
most
recognizable
musical

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genres, yet
one of the
most
perplexing.
What are its
defining
features? How
does it
negotiate
multiple socio
-cultural-
economic

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spaces? Is it
a popular
tradition? Is
it a
commercial
enterprise? Is
it a
sophisticated
cultural
product and
signifier?
This research

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guide includes
more than
1,400
annotated
entries
related to the
genre as it
appears on
stage and
screen. It
includes
reference

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works,
monographs,
articles,
anthologies,
and websites
related to the
musical.

Separate
sections are
devoted to sub-
genres (such
as operetta

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and
megamusical),
non-English
language
musical genres
in the U.S.,
traditions
outside the
U.S.,
individual
shows,
creators,

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performers,
and
performance.
The second
edition
reflects the
notable
increase in
musical
theater
scholarship
since 2000. In

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addition to
printed
materials, it
includes
multimedia and
electronic
resources.
Please note
that the
content of
this book
primarily

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consists of
articles
available from
Wikipedia or
other free
sources
online. Pages:
82. Chapters:
Ron Goodwin,
Henry Mancini,
Ronald Binge,
Billy Mayerl,

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Bradley
Joseph, Edward
German,
Malcolm
Arnold, John
Foulds, Jim
Brickman,
Samuel Coleridge-Taylor,
Lionel
Monckton,
Arthur

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Benjamin, John
Rutter, Marc
Shaiman, Leon
Jessel, Ivan
Caryll, Leroy
Anderson,
William
Blezard,
Gordon Jacob,
Stanley Black,
Howard Blake,
Robert Wendel,

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Madeleine
Dring, Albert
Ketelbey,
Benjamin
Frankel,
Richard Rodney
Bennett,
Angela Morley,
David
Fanshawe,
Philip Lane,
Eric Fenby, W.

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H. Jude,
Robert Farnon,
Eric Coates,
Trevor Duncan,
Joseph
Horovitz, Ray
Martin,
Anthony
Collins,
Vivian Ellis,
Richard
Addinsell,

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Ernest
Tomlinson,
Gavin
Sutherland,
Laurie
Johnson,
Sidney Torch,
Neil
Richardson,
Ronald Hanmer,
Charles
Ancliffe,

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Gordon
Langford,
Charles
Williams,
Roger Quilter,
Philip Green,
Herman Finck,
Gareth Glyn,
Haydn Wood,
Anthony
Hedges,
Gilbert

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Vinter, George
Melachrino,
Carlo
Martelli,
Arthur Wood,
Paul Carr,
Edward White,
Sydney Baynes,
Peter
Tranchell,
Robert Docker,
Carey Blyton,

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Alberto
Semprini,
Leighton
Lucas,
Archibald
Joyce, Harry
Dexter,
Frederic
Bayco, Jack
Strachey,
Ernest
Bucalossi,

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Fred Hartley,
Pete King,
Ernst Fischer,
Alan Langford,
Paul Lewis,
Frederic
Curzon,
William Monk
Gould, Felix
Godin, Peter
Hope, Percy
Fletcher,

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Frederic
Febvre, Leslie
Osborne.

Excerpt:

Bradley Joseph
(born 1965) is
an American
composer,
arranger, and
producer of
contemporary
instrumental

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music. His compositions include works for orchestra, quartet, and solo piano, while his musical style ranges from "quietly pensive mood music to a

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rich
orchestration
of classical
depth and
breadth."

Active since
1983, Joseph
has performed
in front of
more than a
half million
people around

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the world. He played various instruments in rock bands throughout the Midwest until 1989 when Greek composer Yanni hired him for his core band after hearing

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a tape...

Cheer Up! is
the first book
to deal
exclusively
with the
British
musical film
from the very
beginning of
talking
pictures in

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the late 1920s
through the
Depression of
the 1930s up
to the end of
World War II.
The upsurge in
production at
British
studios from
1929 onwards
marked the

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real birth of
a genre whose
principal
purpose was to
entertain the
British
public. This
endeavour was
deeply
affected by
the very many
emigres

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escaping Nazi
Germany, who
flooded into
the British
film industry
during this
decade, as the
genre tried to
establish
itself. The
British
musical film

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in the 1930s
reflects a
richness of
interest.

Studios
initially
flirted with
filming what
were
essentially
stage
productions

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plucked from
the West End
theatre but
soon learned
that importing
a foreign star
was a box-
office boost.
Major musical
stars
including
Jessie

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Matthews,
Richard Tauber
and George
Formby
established
themselves
during this
period. From
its beginning,
the British
musical film
captured some

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of the most notable music-hall performers on screen, and its obsession with music-hall persisted throughout the war years. Other films married

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popular and
classical
music with
social issues
of poverty and
unemployment,
a message of
social
integration
that long
preceded the
efforts of the

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Ealing studios
to encourage a
sense of
social
cohesion in
post-war
Britain. The
treatment of
the films
discussed is
linear, each
film dealt

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with in order
of its release
date, and
allowing for
an engaging
narrative
packed with
encyclopaedic
information.

ADRIAN WRIGHT
is a
performer,

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novelist and
writer.

His previous
books with
Boydell

include A

Tanner's Worth
of Tune:

Rediscovering
the Post-War
British
Musical

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(2010), West
End Broadway:
The Golden Age
of the
American
Musical in
London (2012)
and Must Close
Saturday: The
Decline and
Fall of the
British

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Musical Flop
(2017). He has
previously
written on the
subject of
film music in
his biography
of William
Alwyn, The
Innumerable
Dance (2008),
and his

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fiction

includes the

Francis and

Gordon Jones

Mysteries

series: The

Voice of Doom,

The Coming Day

and Forget Me

Not.

The expanded

and updated

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third edition
of this
acclaimed
Companion
provides an
accessible,
broadly based
survey of one
of the
liveliest and
most popular
forms of

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musical
performance.
It ranges from
the American
musical of the
nineteenth
century to the
most recent
productions on
Broadway, in
London's West
End, and many

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other venues,
and includes
key
information on
singers,
audiences,
critical
reception, and
traditions.
Contributors
approach the
subject from a

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wide variety
of
perspectives,
including
historical
concerns,
artistic
aspects,
important
trends,
attention to
various

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genres, the
importance of
stars, the
influence of
race, the
various
disciplines of
theatrical
production,
the musical in
varied media,
and changes in

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technology.

Chapters
related to the
contemporary
musical have
been updated,
and two new
chapters cover
the television
musical and
the British
musical since

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1970.

Carefully
organised and
highly
readable, it
will be
welcomed by
enthusiasts,
students, and
scholars
alike.

Marigold

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Radio Camelot
A Musical
History
Light Music
Composers
Third series
British
Musical Films,
1929-1945
When most people
think of movie
musicals, films like

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"Singin' in the Rain",
"Sound of Music",
"The Red Shoes", "On
the Town", "White
Christmas", "Ziegfeld
Follies", "Top Hat",
"Funny Face" and
"Funny Girl"

immediately come to
mind. Such films are
included in this book,
as are many of the
works of major stars,

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including Fred Astaire,
Bing Crosby, Gene
Kelly, Betty Grable,
Shirley Temple, Julie
Andrews, Elvis Presley,
Lucille Ball, Alice Faye,
Jeanette MacDonald,
Maurice Chevalier,
Nelson Eddy, Doris
Day, Dick Powell,
Betty Hutton, Eleanor
Powell, and Al Jolson.
But attention is also

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drawn to less lavishly produced but very pleasant musical offerings from both major and minor studios (including perhaps the finest "B" musical ever made). In all, 125 pictures are reviewed and detailed with full cast and technical credits, plus songs and musical

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numbers, awards,
release dates and other
essential background
information.

No description
available.

Sports and popular
music are synergistic
agents in the
construction of identity
and community. They
are often
interconnected

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through common cross-marketing tactics and through influence on each other's performative strategies and stylistic content. Typically only studied as separate entities, popular music and sport cultures mutually 'play' off each other in exchanges of style, ideologies and forms.

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Posing unique challenges to notions of mind - body dualities, nationalism, class, gender, and racial codes and sexual orientation, Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and

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entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice. Examples include how music is used to enhance sporting events, such as anthems, chants/cheers, and

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intermission
entertainment, music
that is used as an active
part of the athletic
event, and music that
has been written about
or that is associated
with sports. There are
also connections in the
use of music in sports
movies, television and
video games and
important, though

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critically under-
acknowledged,
similarities regarding
spectatorship, practice
and performance.

Despite the scope of
such confluences, the
extraordinary impact
of the interrelationship
of music and sports on
popular culture has
remained little
recognized. McLeod

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ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty-first centuries. This book provides a comprehensive and lively introduction to

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the major trends in film scoring from the silent era to the present day, focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan and

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the early Soviet Union.

The book balances wide-ranging overviews of film genres, modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative

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individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyses the varying technological

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and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices.

Cheer Up!

From Arcadia to

Utopia, 1900-1955

Composer, Writer,

Painter

A History in 100 Pieces

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Billy Mayerl,
1902-1959, the Man
and His Music
Catalog of Copyright
Entries

**A fascinating history
of the piano explored
through 100 pieces
chosen by one of the
UK's most renowned
concert pianists An
astonishingly
versatile instrument,**

Page 60/155

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the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical

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genre—from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces

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**including solo works,
chamber music,
concertos, and jazz.
Her choices include
composers such as
Bach, Mozart,
Beethoven, Robert
Schumann,
Tchaikovsky,
Debussy, Gershwin,
and Philip Glass.
Looking at this
history from a**

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**modern performer's
perspective, she
acknowledges
neglected women
composers and
players including
Fanny Mendelssohn,
Maria
Szymanowska, Clara
Schumann, and Amy
Beach.**

**Fully revised edition
of Peter Dickinson's**

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**acclaimed study of
one of the great
British composers of
the twentieth
century.**

**A Dictionary for the
Modern Pianist
combines nearly four
hundred entries
covering classical
and popular pianists,
noted teachers,
terminology germane**

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**to the piano's
construction, and
major
manufacturers—bot
h familiar firms and
outstanding,
independent builders
who have risen to the
forefront in recent
years. Speaking to
the needs of the
modern performer, it
also includes entries**

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**on jazz and pop
artists, digital
pianos, and period
instruments. As a
resource for
professionals and
students, A
Dictionary for the
Modern Pianist is
also accessible to
more general
readers, as all of its
topics are presented**

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in clear, readable expositions. Drawing on the most recent research of numerous specialists, author Stephen Siek emphasizes the piano's uniquely rich heritage, giving pianists a renewed appreciation for the famous artists and teachers who have

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**shaped their art.
Transcending simple
alphabetical
definitions, the
dictionary's careful
attention both to
legacy and detail
make it an
invaluable addition
to any pianist's
library. Titles in the
Dictionaries for the
Modern Musician**

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**series offer novice
and advanced
musicians key
information on the
field of study and
performance of a
major instrument or
instrument class.**

**Unlike other
encyclopedic works,
contributions to this
series focus
primarily on the**

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**knowledge required
by the contemporary
musical student or
performer. From
quick definitions of
confusing terms to in-
depth overviews of
history and
tradition, the
dictionaries are ideal
references for
students,
professionals, and**

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**music lovers of all
kinds.**

**Why do we feel
justified in using
adjectives such as
romantic, erotic,
heroic, melancholic,
and a hundred
others when
speaking about
music? How do we
locate these
meanings within**

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particular musical styles? These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years. In this selection of essays, dating from 1995-2010, he returns time and

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**again to examining
how conventions of
representation arise
and how they become
established. Among
the themes of the
collection are social
class, ideology,
national identity,
imperialism,
Orientalism, race,
the sacred and
profane, modernity**

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**and postmodernity,
and the vexed
relationship of art
and entertainment. A
wide variety of
musical styles is
discussed, ranging
from jazz and
popular song to the
symphonic repertoire
and opera.**

**"The Evolution of
Jazz in Britain,**

Page 75/155

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Music Billy Mayerl

1880?935 "

Lord Berners

English Pastoral
Music

We are the

Champions: The
Politics of Sports

and Popular Music

Ron Goodwin, Henry

Mancini, Ronald

Binge, Billy Mayerl,

Bradley Joseph,

Edward German,

Page 76/155

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**Malcolm Arnold,
John Foulds, Jim
Brickma**

The Piano

*Articles, tributes
and reminiscences
of composer,
pianist and author
Peter Dickinson are
here brought
together for the
first time.*

As a popular music,

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the evolution of jazz is tied to the contemporary sociological situation. Jazz was brought from America into a very different environment in Britain and resulted in the establishment of parallel worlds of jazz by the end of

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*the 1920s: within
the realms of
institutionalized
culture and within
the subversive
underworld.*

Tackley

*(n?Parsonage)
demonstrates the
importance of
image and racial
stereotyping in
shaping
perceptions of jazz,*

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and leads to the significant conclusion that the evolution of jazz in Britain was so much more than merely an extension or reflection of that in America. The book examines the cultural and musical antecedents of the

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genre, including minstrel shows and black musical theatre, within the context of musical life in Britain in the late nineteenth and early twentieth centuries. Tackley is particularly concerned with the public perception of jazz in Britain and provides close

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analysis of the early European critical writing on the subject. The processes through which an evolution took place are considered by looking at the methods of introducing jazz in Britain, through imported revue shows, sheet

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*music, and visits by
American
musicians.*

*Subsequent
developments are
analysed through
the consideration
of modernism and
the Jazz Age as
theoretical
constructs and
through the
detailed study of
dance music on the*

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BBC and jazz in the underworld of London. The book concludes in the 1930s by which time the availability of records enabled the spread of 'hot' music, affecting the live repertoire in Britain. Tackley therefore sheds entirely new light

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*on the
development of
jazz in Britain, and
provides a deep
social and cultural
understanding of
the early history of
the genre.*

**Exclusively for
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and Share the Year
of Wonder Playlists
on Apple Music.*

'Year of Wonder is

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*an absolute treat -
the most
enlightening way
to be guided
through the year.'*
Eddie Redmayne
*Classical music for
everyone - an
inspirational piece
of music for every
day of the year,
celebrating
composers from
the medieval era to*

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*the present day,
written by award-
winning violinist
and BBC Radio 3
presenter
Clemency Burton-
Hill. Have you ever
heard a piece of
music so beautiful
it stops you in your
tracks? Or wanted
to discover more
about classical
music but had no*

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*idea where to
begin? Year of
Wonder is a unique
celebration of
classical music by
an author who
wants to share its
diverse wonders
with others and to
encourage a love
for this genre in all
readers, whether
complete novices
or lifetime*

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enthusiasts.

Clemency chooses one piece of music for each day of the year, with a short explanation about the composer to put it into context, and brings the music alive in a modern and playful way, while also extolling the positive

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*mindfulness
element of giving
yourself some time
every day to listen
to something
uplifting or
beautiful.
Thoughtfully
curated and
expertly
researched, this is
a book of classical
music to keep you
company: whoever*

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*you are, wherever
you're from. 'The
only requirements
for enjoying
classical music are
open ears and an
open mind.'*

*Clemency Burton-
Hill*

*Eric Coates
(1886-1957) is
perhaps the most
familiar name
associated with*

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British light music. Sir Charles Groves said that 'his music crackled with enthusiasm and vitality. He could write tunes and clothe them in the most attractive musical colours'. Coates won a scholarship to the Royal Academy of Music, and from

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1912 to 1919 he was principal viola of the Queen's Hall Orchestra under Sir Henry Wood. He also played under such conductors as Elgar, Delius, Richard Strauss, Debussy, and Beecham. It was, however, as a composer of orchestral music

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that he found his greatest success. Beginning with the Miniature Suite, written for the 1911 Promenade Concerts, he forged an enviable reputation as a composer. By the 1920s and 1930s, he was one of the most popular and highest-paid British

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composers, with a string of popular works flowing from his pen. Coates' music has become indelibly entwined with such popular radio programmes as the BBC's In Town Tonight, which was introduced by the 'Knightsbridge' March and Desert

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Island Discs whose signature tune for the past forty years has been By the Sleepy Lagoon. Perhaps his most memorable work was his march for the Dam Busters film. Michael Payne traces the changing fortunes of the career of the man who

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composed some of Britain's best-known music. In many ways, Coates' story is the story of British light music, and Payne's study offers a fascinating insight into the heyday and decline of the British light music tradition.

THE INDIAN

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LISTENER

*The Music of Billy
Mayerl*

*The Politics of
Sports and Popular
Music*

Words and Music

*Light Music in
Britain since 1870:
A Survey*

This comprehensive
biography of George
Gershwin (1898-1937)

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unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make

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the golden age of
Broadway golden.
Howard Pollack draws
from a wealth of
sketches, manuscripts,
letters, interviews,
books, articles,
recordings, films, and
other
materials—including a
large cache of
Gershwin scores
discovered in a
Warner Brothers

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warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses.

Pollack's lively

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narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter,

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who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire

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oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

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A mine of information for both general and specialist readers about the life and work of one of America's greatest composers.

"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century.

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However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

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In many ways the history of British light music knits together the social and economic history of the country with that of its general musical heritage. Numerous 'serious' composers from Elgar to Britten composed light music, and the genre adapted itself to incorporate the changing fashions

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heralded by the rise and fall of music hall, the drawing room ballad, ragtime, jazz and the revue. From the 1950s the recording and broadcasting industries provided a new home for light music as an accompaniment to radio programmes and films. Geoffrey Self

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deftly handles a wealth of information to illustrate the immense role that light music has played in British culture over the last 130 years. His insightful assessments of the best and the most shameful examples of the genre help to pinpoint its enduring qualities; qualities which enable

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it to maintain a presence in the face of today's domination by commercial popular music.

Me and My Piano, Or "How to Master the Pianoforte".

George Gershwin
Rags and Ragtime
Hollywood Movie
Musicals

Selected Essays

The Cambridge

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History of Twentieth-
Century Music

Covering works by
popular figures like
Ralph Vaughan

Williams and Gustav
Holst as well as less
familiar English

composers, Eric Saylor's
pioneering book

examines pastoral
music's critical,

theoretical, and stylistic
foundations alongside

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its creative
manifestations in the
contexts of Arcadia,
war, landscape, and the
Utopian imagination. As
Saylor shows, pastoral
music adapted and
transformed established
musical and aesthetic
conventions that
reflected the
experiences of British
composers and
audiences during the

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early twentieth century. By approaching pastoral music as a cultural phenomenon dependent on time and place, Saylor forcefully challenges the body of critical opinion that has long dismissed it as antiquated, insular, and reactionary.

Ragtime: An
Encyclopedia,
Discography, and

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Sheetography is the definitive reference work for this important popular form of music that flourished from the 1890s through the 1920s, and was one of the key predecessors of jazz. It collects for the first time entries on all the important composers and performers, and descriptions of their works; a complete

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listing of all known published ragtime compositions, even those self-published and known only in single copies; and a complete discography from the cylinder era to today. It also represents the culmination of a lifetime's research for its author, considered to be the foremost scholar of ragtime and early

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twentieth-century
popular music. Rare
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**The Indian
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journal of AIR in
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**The Indian State
Broadcasting
Service, Bombay
, started on 22
december, 1935
and was the
successor to the
Indian Radio
Times in
english, which
was published
beginning in**

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**July 16 of 1927.
From 22 August
,1937 onwards,
it was published
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Radio,New
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journal.
Later,The Indian
listener became**

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**"Akashvani" in
January 5, 1958.
It was made a
fortnightly
again on July
1,1983. It used
to serve the
listener as a
bradshaw of
broadcasting
,and give
listener the**

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**useful
information in
an interesting
manner about pr
ogrammes, who
writes them, take
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along with
photographs of
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artistS. It also**

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**contains the
information of
major changes
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organisation.**

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Indian Listener
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English**

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NUMBER: Vol.**

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Looking

Forward 2. An

International

Commonwealth

AUTHOR: 1.

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Unknown 2.

Lady Grigg

KEYWORDS: 1.

New Year, War,

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Mr Curtis,

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A History of
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An
Encyclopedia,
Discography,

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**and
Sheetography
His Life and
Work
YEAR OF
WONDER:
Classical Music
for Every Day**

Billy Mayerl,
as pianist-compo-
ser-celebrity-
educator, was

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one of the most
brilliant
figures in
British music
from the 1920s
to the 1950s.
Born in London,
he became known
in childhood as
the Wonder Boy
Pianist playing
for silent
films and was

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captivated by
American
popular music.
With the Savoy
Havana Band, he
made an
immediate
impact on the
earliest days
of broadcasting
and was known
as the pianist
with the

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lightning
fingers.

Mayerl's own
compositions,
in both quality
and quantity,
are the most
significant
contribution to
the genre of
novelty piano,
which succeeded
ragtime and

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overlapped with
early jazz. The
pace of these
dazzling,
cinematic
sketches in rag
form perfectly
encapsulates
the hedonism of
the jazz age.
But Mayerl also
wrote more
contemplative

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pieces
belonging to
the English
pastoral
tradition: he
was never just
the composer of
Marigold.

Between the
wars he became
a familiar
figure on the
Music Halls,

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playing two
pianos at once
and taking
requests, and
he composed for
musical
comedies
involving some
of the best-
known British
stars. As if
this frantice
pace was not

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enough, he
started his
Billy Mayerl
School in 1926
to
teach syncopated
piano playing
and there were
branches across
England and
abroad. This
book which
contains a full

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CD of Mayerl's
historic
playing is the
first detailed
study of his
work and should
ensure a
permanent place
for Mayerl and
his music.
Definitive
history traces
the genre's

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growth and
diversification
from its 19th-
century origins
through its
heyday and
modern revival.
Discusses 48
major composers
and 800 rags.
More than 100
photos.
French concert

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music and jazz
often enjoyed a
special
creative
exchange across
the period
1900-65. French
modernist
composers were
particularly
receptive to
early African-
American jazz

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during the
interwar years,
and American
jazz musicians,
especially
those concerned
with modal jazz
in the 1950s
and early
1960s,
exhibited a
distinct
affinity with

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French musical
impressionism.
However,
despite a
general, if
contested,
interest in the
cultural
interplay of
classical music
and jazz, few
writers have
probed the

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specific French
music-jazz
relationship in
depth. In this
book, Deborah
Mawer sets such
musical
interplay
within its hist
orical-cultural
and critical-
analytical
contexts,

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offering a
detailed yet
accessible
account of both
French and
American
perspectives.
Blending
intertextuality
with more
precise
borrowing
techniques,

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Mawer presents
case studies on
the musical
interactions of
a wide range of
composers and
performers,
including
Debussy, Satie,
Milhaud, Ravel,
Jack Hylton,
George Russell,
Bill Evans and

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The Musical
Ragtime
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Lennox Berkeley
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