This research guide provides detailed information on over one thousand publications and websites concerning the composer Charles Ives. With informative annotations and nearly two hundred new entries, this greatly expanded, revised guide offers a key survey of the field for interested readers and experienced researchers alike.

Central to the evolution of American music is the legacy of Charles Ives. This grand-scale reference work provides detailed surveys of the multitudes of responses to the achievement of this singular businessman/musician for more than a century. Performances, recordings, journalistic reports, reviews, and scholarly studies of all kinds as well as ancillary features in the form of backgrounds, art, film, dance, and other expressions of humanity are included. Many of the entries are amplified with contextual information or carefully selected excerpts. 

Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Innovative and lively, this comparative and integrative study of the multicultural music of the United States explores the music of Native American, European American, African American, Latino American, and Asian Americans—the five broad groups that constitute American society and that have become complex, unique, and still intermingled musical traditions that are reflected in contemporary American music. It features a blended historical/critical, ethnic, and musical approach, strong contemporary focus, and coverage of a wide variety of musical styles. Music in Multicultural America: Native American, African American, Latino American, Asian American explores the experiences of American Indians, African Americans, Latinos, and Asian Americans with selected regional case studies. The second edition has been expanded to cover Haiti, Panama, several more Amerindian musical cultures, and Afro-Peru. Questions for Critical Thinking at the end of each major section guide attention to some of these issues. It offers a key survey of the field for interested readers and experienced researchers alike.

This is a comprehensively annotated guide to all the significant literature on the American composer Charles Ives (1874-1954). It includes English and foreign-language books, monographs, articles, chapters, dissertations and master's theses.

This best-selling survey text describes American music as a panorama of distinct yet parallel streams—folk and ethnic music; popular sacred music; the tradition and modernity, musical counterculture, globalization, and identity construction.

Two audio compact discs offer musical examples of some of the music of Latin America.

Central to the evolution of American music is the legacy of Charles Ives. This grand-scale reference work provides detailed surveys of the multitudes of responses to the achievement of this singular businessman/musician for more than a century. Performances, recordings, journalistic reports, reviews, and scholarly studies of all kinds as well as ancillary features in the form of backgrounds, art, film, dance, and other expressions of humanity are included. Many of the entries are amplified with contextual information or carefully selected excerpts. 

Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Innovative and lively, this comparative and integrative study of the multicultural music of the United States explores the music of Native American, European American, African American, Latino American, and Asian Americans—the five broad groups that constitute American society and that have become complex, unique, and still intermingled musical traditions that are reflected in contemporary American music. It features a blended historical/critical, ethnic, and musical approach, strong contemporary focus, and coverage of a wide variety of musical styles. Music in Multicultural America: Native American, African American, Latino American, Asian American explores the experiences of American Indians, African Americans, Latinos, and Asian Americans with selected regional case studies. The second edition has been expanded to cover Haiti, Panama, several more Amerindian musical cultures, and Afro-Peru. Questions for Critical Thinking at the end of each major section guide attention to some of these issues. It offers a key survey of the field for interested readers and experienced researchers alike.

This is a comprehensively annotated guide to all the significant literature on the American composer Charles Ives (1874-1954). It includes English and foreign-language books, monographs, articles, chapters, dissertations and master's theses.

This best-selling survey text describes American music as a panorama of distinct yet parallel streams—folk and ethnic music; popular sacred music; the tradition and modernity, musical counterculture, globalization, and identity construction.

Two audio compact discs offer musical examples of some of the music of Latin America.
Winner of the 2015 Robert M. Stevenson Award from the American Musicological Society In Representing the Good Neighbor: Music, Difference, and the Pan American Dream, Carol A. Hess investigates the reception of Latin American art music in the US during the twentieth century. This is the first study to probe Latin American art music in relation to Pan Americanism, or the idea that the American nations are bound by common aspirations. Under the Good Neighbor policy, drafted by the administration of President Franklin D. Roosevelt to cement hemispheric solidarity amid fears of European fascism, Latin American art music flourished and US critics applauded it as “universal.” During the Cold War, however, this repertoire assumed a very different status. While the United States supported Latin American military dictators to assure fears that communism would overwhelm the hemisphere, musical works were increasingly objectified through essentializing adjectives such as “exotic,” “distant,” or “national”—through the filter of difference. Hess explores this phenomenon by tracking the reception in the United States of the so-called Big Three: Carlos Chávez (Mexico), Heitor Villa-Lobos (Brazil), and Alberto Ginastera (Argentina). She also evaluates several important US composers and critics—Copland, Thomson, Rosenfield, and others—in relation to Pan Americanism, and offers a new interpretation of a work about Latin America by US composer Frederic Rzewski, 36 Variations on “The People United Will Never Be Defeated!” Whether discussing works performed in modern music concerts of the 1920s, at the 1939 World’s Fair, the inauguration of the New York State Theater in 1966, or for the US Bicentennial, Hess illuminates ways in which North-South relations continue to inform our understanding of Latin American art music today. As the first book to examine in detail the critical reception of Latin American music in the United States, Representing the Good Neighbor promises to be a landmark in the field of American music studies, and will be essential reading for students and scholars of music in the US and Latin America during the twentieth century. It will also appeal to historians studying US-Latin America relations, as well as general readers interested in the history of American music.

Copyright code: 798d7377525b73b6d0f728245e714d