

MEN AT WORK

1. DOWN UNDER
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6. DR. HECKYLL & MR. JIVE
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10. DOWN BY THE SEA



Songs Made Famous By Men At Work

Tony Langlois



Songs Made Famous By Men At Work:

The 100 Greatest Composers and Their Musical Works Gary A. Smook, 2019-06-10 His fascinating exploration takes you inside the rich music and colorful lives of the world's greatest classical composers. From Bach to Stravinsky and beyond, you will learn how the unique life stories of these gifted composers are reflected in the musical masterpieces that we enjoy to this day. Designed as an introductory book on classical music, this comprehensive collection presents biographical snapshots of the major composers in the context of distinct historical and stylistic periods and in relation to their notable contemporaries. Special attention is given to recognizing their prominent musical works. The book delineates the many forms of instrumental and vocal music and it explores the basics of tonality, musical structure, performance criteria, the orchestra and its instruments, orchestration, chamber music, and the cataloguing of musical works. As well, the newcomer to classical music will find advice on building a musical library. This book is an excellent source of information about classical music in a unique and entertaining format. It will help lay the foundation for a lifelong love of classical music through the great musical heritage of these fine composers.

Work and Labor in American Popular Culture Jason Russell, 2024-04-05 Crisis and decline in the working class were frequent themes in American popular culture during the 1970s. In contrast, more positive narratives about America's managerial and professional class appeared during the 1980s. Focusing on these two key decades, this book explores how portrayals of social class and associated work and labor issues, including gender and race, appeared in specific films, television shows, and music. Comparing and contrasting how forms of popular media portrayed both unionized and non-unionized workers, the book discusses how workers' perceptions of themselves were in turn shaped by messages conveyed through media. The book opens with an introduction which outlines the historical context of the immediate post-war period and the heightened social, political, and economic tension of the Cold War era. Three substantial chapters then explore film, television, and music in turn, looking at key works including *Star Wars*, *Coming Home*, *9 to 5*, *Good Times*, *The Mary Tyler Moore Show*, and the music of Bruce Springsteen and rap artists. Drawing on both primary and secondary sources, the book is principally situated within wider labor and working class history research and the relatively new history of capitalism, historical sub-field. This book is vital reading for anyone interested in issues around labor and work in the media, labor history, and popular culture history during two key decades in modern American history.

Dwight's Journal of Music John Sullivan Dwight, 1855

Legacies of Ewan MacColl Giovanni Vacca, 2016-09-17 Ewan MacColl is widely recognized as a key figure in the English folk revival who tried to convey traditional music to a mass audience. Dominant in the movement during the 1950s and much of the 1960s, his position has come under attack in more recent years from some scholars. While it would be arrogant to claim to set the record straight, this book will contribute significantly to the debate surrounding MacColl's importance. MacColl gave two extended interviews with co-editor Giovanni Vacca in 1987 and 1988, not long before his death, and these provide the impetus for a re-examination of his methods, his politics, and his aesthetic aims. The book also

provides critical overviews of MacColl's activities in the revival and of his practices particularly as writer and singer. The time is ripe for such a contribution following Peter Cox's study of the Radio Ballads and in the context of biographies by Joan Littlewood and Frankie Armstrong. The contributions locate MacColl in his own historical context attempting to understand some of the characteristic techniques through which he was able to write and sing such extraordinary songs which capture so well for others the detail and flavour of their lives. Great emphasis is placed on the importance of seeing MacColl as not only a British but a European folk activist through discussion of his hitherto barely known work in Italy enabling a re-contextualization of his work within a broader European context. The interviews themselves are fluent and fascinating narrations in which MacColl discusses his life, music and experiences in the theatre and in the folk music revival as well as with a series of issues concerning folk music, politics, history, language, art and other theoretical issues offering a complete description of all the repertoires of the British Isles. Peggy Seeger contributes a Foreword to the collection. *Famous Composers and Their Music* Theodore Thomas, John Knowles Paine, Karl Klauser, 1901. *Modern Music and Musicians for Vocalists: Modern art songs*, 1918. **Music and Musicians**, 1926. *Work Songs* Ted Gioia, 2006-04-13. The place of music in different forms of work from the earliest hunting and planting to the contemporary office. **The International Cyclopaedia of Music and Musicians** Oscar Thompson, 1975. **Taking Popular Music Seriously** Simon Frith, 2017-07-05. As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces whether as an idea, an experience or an activity. The essays in this important collection address these forces recognising that music is an effect of a continuous process of negotiation, dispute and agreement between the individual actors who make up a music world. The emphasis is always on discourse on the way in which people talk and write about music and the part this plays in the social construction of musical meaning and value. The collection includes nineteen essays some of which have had a major impact on the field along with an autobiographical introduction. Monthly musical record, 1885. **Dwight's Journal of Music**, 1867. **Musical Observer**, 1926. *The Saddest Music Ever Written* Thomas Larson, 2010-09-15. An exploration of the cultural impact of Samuel Barber's Adagio for Strings, the Pieta of music and its enigmatic composer. Whenever the American dream suffers a catastrophic setback Barber's Adagio plays on the radio. Alex Ross, author of *The Rest is Noise*. In the first book ever to explore Samuel Barber's Adagio for Strings, music and literary critic Thomas Larson tells the story of the prodigal composer and his seminal masterpiece from its composition in 1936 when Barber was just twenty-six to its orchestral premiere two years later led by the great Arturo Toscanini and its fascinating history as America's secular hymn for grieving our dead. Older Americans know Adagio from the funerals and memorials for Presidents Roosevelt and Kennedy, Albert Einstein and Grace Kelly. Younger Americans recall the work as the antiwar theme of the movie *Platoon*. Still others treasure the piece in its choral version under the name *Agnus Dei*. More recently mourners heard Adagio played as a memorial to the victims of the 9/11 attacks. Barber's Adagio is truly the saddest music ever written, enrapturing listeners with

its lyric beauty as few laments have The Adagio's sonorous intensity also speaks of the turbulent inner life of its composer Samuel Barber 1910-1981 a melancholic who in later years descended into alcoholism and severe depression Part biography part cultural history part memoir The Saddest Music ever Written captures the deep emotion Barber's great elegy has stirred throughout the world during its seventy-five year history becoming an icon of our national soul *Musical Magazine and Musical Courier*, 1900 The Popular Encyclopedia, 1936 RADIO TIMES OF INDIA All India Radio (AIR), New Delhi, 1948-05-01 RADIO TIMES OF INDIA used to serve the listener as a Bradshaw of broadcasting and used to give listener the useful information in an interesting manner about programmes who writes them take part in them and produce them along with photographs of performing artists It also contains the information about major changes in the policies and services of the organisation round the world NAME OF THE JOURNAL RADIO TIMES OF INDIA LANGUAGE OF THE JOURNAL English DATE MONTH YEAR OF PUBLICATION 01 05 1948 PERIODICITY OF THE JOURNAL Fortnightly NUMBER OF PAGES 32 VOLUME NUMBER Vol III No 9 ARTICLE 1 AIR's Voice in The Village 2 Enrolling Radio Enthusiasts In India 3 Here And There AUTHOR 1 Mihir Lal Bhoomik 2 Vijay Singh 3 John Stephen Document ID IRT 1948 J D VOL I 9

The Garland encyclopedia of world music Dale A. Olsen, Daniel E. Sheehy, 1998 *Music Trades*, 1919 *Popular Song in the First World War* John Mullen, 2018-09-18 What did popular song mean to people across the world during the First World War For the first time song repertoires and musical industries from countries on both sides in the Great War as well as from neutral countries are analysed in one exciting volume Experts from around the world and with very different approaches bring to life the entertainment of a century ago to show the role it played in the lives of our ancestors The reader will meet the penniless lyricist the theatre chain owner the cross dressing singer fado composer stage Scotsman or rhyming soldier whether they come from Serbia Britain the USA Germany France Portugal or elsewhere in this fascinating exploration of showbiz before the generalization of the gramophone Singing was a vector for patriotic support for the war and sometimes for anti war activism but it was much more than that and expressed and constructed debates anxieties social identities and changes in gender roles This work accompanied by many links to online recordings will allow the reader to glimpse the complex role of popular song in people's lives in a period of total war

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