

# AMERICAN MUSIC

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# American Musical

**Raymond Knapp, Mitchell Morris, Stacy  
Wolf**

## **American Musical:**

The American Musical Theater Lehman Engel, 1975      **American Musical Theater** Gerald Bordman, 2001-03 Gerald Bordman's *American Musical Theater* has become a landmark book since its original publication in 1978. In this third edition, he offers authoritative summaries on the general artistic trends and developments for each season on musical comedy, operetta, revues, and the one man and one woman shows from the first musical to the 1999-2000 season. With detailed show song and people indexes, Bordman provides a running commentary and assessment as well as providing the basic facts about each production.

The American Musical Theatre Steven Porter, 1987. First Published in 1987. Routledge is an imprint of Taylor Francis, an informa company.

Can't Help Singin' Gerald Mast, 1987. Includes chapters on Irving Berlin, Jerome Kern, the Gershwins, Busby Berkeley, Fred Astaire, Rodgers and Hart, Cole Porter, and Rodgers and Hammerstein.

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2011-11-04. The Oxford Handbook of The American Musical offers new and cutting edge essays on the most important and compelling issues and topics in the growing interdisciplinary field of musical theater and film musical studies. Taking the form of a keywords book, it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen. The handbook offers a cross section of essays written by leading experts in the field, organized within broad conceptual groups which together capture the breadth, direction, and tone of musicals studies today. Each essay traces the genealogy of the term or issue it addresses, including related issues and controversies, positions, and problematizes those issues within larger bodies of scholarship and provides specific examples drawn from shows and films. Essays both re-examine traditional topics and introduce underexplored areas. Reflecting the concerns of scholars and students alike, the authors emphasize critical and accessible perspectives and supplement theory with concrete examples that may be accessed through links to the handbook's website. Taking into account issues of composition, performance, and reception, the book's contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America's most lively and enduring artistic traditions. The Oxford Handbook of The American Musical will engage all readers interested in the form, from students to scholars to fans and aficionados, as it analyses the complex relationships among the creators, performers, and audiences who sustain the genre.

**The American Musical Landscape** Richard Crawford, 2000-06-30. This book reflects a breakthrough in American music studies, an unrecognized field among traditional musicologists until the past few decades during which enormous progress has been made in documenting three centuries of American musical activities and figures. Time and effort had to be expended exclusively on the development of basic historical studies. The time has come for a new phase, one that can take a creative interpretive approach. Professor Crawford's study will introduce this higher level of scholarship into the field of American music studies.

Vivian Perlis, author of *Charles Ives Remembered*. A major statement by a senior scholar on what American

musicology is all about These themes are also topical they come at a time when much more research is being done in American music but little thought is being given to the big picture the vision the philosophy and the implications of historical research Now is the time for a synthesis and there are few scholars better equipped to do that in American music than Richard Crawford Michael Broyles author of *Music of the Highest Class* **Our Musicals, Ourselves** John Bush Jones, 2011-04-17 *Our Musicals, Ourselves* is the first full scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as *The Producers* and *Urinetown* While many aficionados of the Broadway musical associate it with wonderful diversionary shows like *The Music Man* or *My Fair Lady* John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture Organized chronologically with some liberties taken to keep together similarly themed musicals Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers front pages across our nation He reviews the productions lyrics staging and casts from the lesser known early musicals the gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals of the 1920s and continues his analysis with better known shows including *Showboat* *Porgy and Bess* *Oklahoma* *South Pacific* *West Side Story* *Cabaret* *Hair* *Company* *A Chorus Line* and many others While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form Jones s book uses musicals as a way of illuminating broader social and cultural themes of the times With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick the lyricist of *Fiddler on the Roof* Jones s comprehensive social history will appeal to both students and fans of Broadway **West Side Story** Elizabeth A. Wells, 2011 Wells presents a scholarly study of the American musical *West Side Story* viewing the work from cultural historical and musical perspectives from publisher description [The Art of the American Musical](#) Jackson R. Bryer, Richard Allan Davison, 2005 Bringing together exclusive and previously unpublished interviews with nineteen leading composers lyricists librettists directors choreographers and producers from the mid 1900s to the present this book details the careers of the individuals who shaped this popular performance art during its most prolific period The interviewees discuss their roles in productions ranging from *On the Town* 1944 and *Finian s Rainbow* 1947 to *The Producers* 2001 and *Bounce* 2003 Readers are taken onto the stage into the rehearsals and behind the scenes The nuts and bolts the alchemy and the occasional agonies of the collaborative process are all explored In their discussions the artists detail their engagements with other creative forces including such major talents as Leonard Bernstein Jerome Robbins Bob Fosse Liza Minnelli Judy Garland Barbra Streisand Jule Styne Richard Rodgers and Oscar Hammerstein Alan Jay Lerner Zero Mostel and Gwen Verdon They speak candidly about their own work and that of their peers their successes and failures the creative process and how a show progresses from its conception through rehearsals and tryouts to opening night

Taken together these interviews give fresh insight into what Oscar Hammerstein called a nightly miracle The creation of the American musical *The Oxford Companion to the American Musical* Thomas S. Hischak,2008 A dictionary of short entries on American musicals and their practitioners including performers composers lyricists producers and choreographers

**The American Musical** Marc Bauch,2003 Although almost neglected in research and studies on American Literature the American Musical is certainly the most interesting and the most popular genre of American theater and drama It has been influenced by the necessities of a self funding commercial theater system of a democratic country The fact that it has developed in a country of democracy means that it should be a genre for everyone the intellectual and the common man Broadway has provided all these In his study Marc Bauch analyzes three American Musicals namely *South Pacific* 1949 by Richard Rodgers and Oscar Hammerstein *West Side Story* 1957 by Leonard Bernstein Arthur Laurents and Stephen Sondheim as well as *Sunday in the Park with George* 1984 by Stephen Sondheim and James Lapine Special attention is paid to the themes and topics the literary means and the dramatic dodges of the aforementioned American Musicals The three analyses are extended with historical overviews of the American Musical Marc Bauch is also the author of *Themes and Topics of the American Musical after World War II* 2001 also published by Tectum Verlag **The Musical** Richard Kislak,1995 **THE MUSICAL A LOOK AT AMERICAN MUSICAL THEATER** **Broadway Babies** Ethan Mordden,1988 *Broadway Babies* spotlights the men and women who made a difference in the development of American musical comedy While theatrical historians traditionally have emphasized the role of the authors of musicals Mordden also examines the personal styles of the directors choreographers and producers in order to demonstrate not only what the musical became but what it was *The American Musical Theatre Song Encyclopedia* Thomas Hischak,1995-05-09 The musical theatre song is conceived written and produced as part of a whole While it may eventually stand on its own and join the ranks of popular hits its immediate purpose is clear it must work in the show *The American Musical Theatre Song Encyclopedia* is about how hundreds of famous and not so famous songs have functioned in the American musical In addition to identifying the authors and the source of the song this reference provides full detail about the song It is a book about songs as little pieces of playwriting for the musical theatre

**The Golden Age of American Musical Theatre** Corinne J. Naden,2011-02-01 *The Golden Age of American Musical Theatre* 1943 1965 provides synopses cast and production credits song titles and other pertinent information for over 180 musicals from *Oklahoma!* to *On A Clear Day You Can See Forever* Concentrating on a 22 year span this book lists both commercial successes and flops of the Golden Age when the musicals presented on Broadway showcased timeless memorable tunes sophisticated comedy and the genius of creative artists like Richard Rodgers Oscar Hammerstein Jerome Robbins Leonard Bernstein George Abbott Moss Hart Angela Lansbury Robert Preston and many others After an introduction and an overview of the history of Broadway Naden offers a chronological timeline of the Golden Age musicals in America She then presents details in succeeding chapters about the shows the stars on and off stage the theatres and the awards beginning with an

alphabetical listing of shows Each show entry supplies the title opening date theatre number of performances primary cast and crew and a plot synopsis as well as other interesting data about the show such as the awards won Additional details about well known actors singers composers lyricists directors and choreographers of the period are provided including birth and death dates birth cities born names a brief biography and award nominations and wins Finishing with a bibliography and an index this book is beneficial to anyone wanting to know more about one of the richest periods in Broadway history *The Secret Life of the American Musical* Jack Viertel,2016-03 Putting it together bit by bit an insider s look at the anatomy of the Broadway musical **Better Foot Forward** Ethan Mordden,1976 History of the American musical from the 1920 s to the 1970 s *The ^AOxford Companion to the American Musical* Thomas S. Hischak,2008-06-02 Here is an engaging and authoritative reference to this highly popular genre the only such book to cover stage film and television musicals in one volume With more than two thousand entries this book offers a wealth of information on musicals performers composers lyricists producers choreographers and much more Many musicals written specifically for television are included and many entries follow a work as it moves across genres from stage to film to television The Companion also includes cross references a comprehensive listing of recommended recordings and a useful chronological listing of all the musicals described in the book **The American Musical and the Performance of Personal Identity** Raymond Knapp,2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musical s are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author s earlier work *The American Musical and the Formation of National Identity* this book completes a two volume thematic history of the genre designed for general audiences and specialists alike **Anything Goes** Ethan Mordden,2013-10 Offers a history of American musical theater from the 1920s through to the 1970s and includes such famous works as Oklahoma The Red Mill and Porgy and Bess

Uncover the mysteries within its enigmatic creation, **American Musical**. This downloadable ebook, shrouded in suspense, is available in a PDF format (\*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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