Music In New York City | 02e1121c9d68d77e3838dd40d204f8a0

Love Goes to Buildings on Fire

“New York’s greatest new band” — Village Voice

In this bold and daring novel, the author of Transcendental全省 reaches back to the very roots of New York City to explore the city’s history and the ways it has shaped us all.

The story begins with the arrival of a young woman from the Midwest, seeking refuge from her troubled past. She finds herself drawn to the vibrant streets of New York City, where she discovers a world of music, art, and revolutionary ideas.

Through the eyes of this young woman, we journey through the city’s storied past, from the Gilded Age to the 1960s, encountering iconic figures like F.D.R. and Jack Kerouac. We witness the birth of the Beat Generation, the rise of the Civil Rights Movement, and the turbulent 1960s, all through the lens of this remarkable novel.

The novel is a lyrical meditation on the city’s history and its continuing impact on us today. It is a testament to the power of music, art, and ideas to shape our world.

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“Beautiful and profound” — The New York Times

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This autobiography is a wonderfully funny, moving and wise reflection upon the important things in life: the people you love and the things you create.”—The Sunday Telegraph (UK) “Rodgers’s page-turning memoir is packed with emotionally charged vignettes of a tumultuous childhood and equally dramatic adulthood that found him awash in cash, cars, and celebrities. . . . His storytelling skills propel the reader through the book, making ending all the more jarring. Remarkable for its candor, this rag-to-riches story is on the year’s shortest of celebrity memoirs.”—Publishers Weekly (starred review)

Music in Conflict

Using narrative accounts from a sample of 69 New York City-based musicians of various genres who are self-acknowledged heroin users, the book addresses the reasons why these musicians started using heroin and the impact heroin had on these musicians’ playing, creativity, and careers.

Music Publishers in New York City Before 1850

“A dauntingly ambitious, obsessively researched” (Los Angeles Times) global history of music that reveals how songs have shifted societies and sparked revolutions. Histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed innovations, diluted their impact, and disguised their sources. In Music: A Subversive History, Ted Gioia reclaims the story of music for the riffraff, insurgents, and provocateurs. Gioia tells a four-thousand-year history of music as a global source of power, change, and upheaval. He shows how outcasts, immigrants, slaves, and others at the margins of society have repeatedly served as trailblazers of musical expression, reinventing our most cherished songs from ancient times all the way to the jazz, reggae, and hip-hop sounds of the current day. Music: A Subversive History is essential reading for anyone interested in the meaning of music, from Sappho to the Sex Pistols to Spofit.

The Wall of Fame

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone uncredited. Based on archival research, oral histories, interviews, and musical analysis, Lapidus examines how interracial collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

The City We Became

For over 25 years, Columbia University students have written and published the Columbia Guide to New York. Seven years ago, the guide expanded its markets and changed its name to Inside New York. Inside New York is the guidebook for the active, curious and adventurous New Yorker. This isn't your grandmother's guidebook - no tourist traps here. The book is chock full of fun, funky and popular spots to eat, shop, dance, drink, meet people, learn and recreate. Unlike other guides, Inside New York has been written by students and young professionals. It's the insider's guide - put together for what moves New Yorkers to explore their own city. Pick up the 26th Edition of Inside New York today! We make newcomers into true New Yorkers.

“Do You Have a Band?”

"A glorious fantasy."—Neil Gaiman Three-time Hugo Award-winning and New York Times bestselling author N.K. Jemisin crafts her most incredible novel yet, a story of culture, identity, magic, and myths in contemporary New York City. In Manhattan, a young grad student gets off the train and realizes he doesn’t remember who he is, where he’s from, or even his own name. But he can sense the beating heart of the city, see its history, and feel its power. In the Bronx, a Lenape gallery director discovers strange graffiti scattered throughout the city, so beautiful and powerful it’s as if the paint is literally calling to her. In Brooklyn, a politician and mother finds she can hear the songs of her city, pulsing to the beat of her LoudbuNN feels. And they’re not the only ones. Every great city has a soul. Some are as ancient as myths, and others are as new and destructive as children. New York? She’s got six. For more from N. K. Jemisin, check out: The Inheritance TrilogyThe Hundred Thousand KingdomsThe Broken KingdomsThe Gods of the Inheritance Trilogy (omnibus edition)Shades in Shadow: An Inheritance Triptych (e-only short fiction)The Awakened Kingdom (e-only novelette) Dreamblood DuologyThe Killing MoonThe Shadowed Sun The Dreamblood Dilogy (omnibus) The Broken EarthThe Fifth SeasonThe Obelisk GateThe Stone Sky How Long 'til Black Future Month? (short story collection)


FirstLive, A Guide to Live Music Venues

A Walk in New York

Bogg presents a readable, exciting history of Salsa, showing how Afro-Cuban music was embraced in New York City and how it has undergone cycles of popularity and been replicated abroad. From its roots in Cuba through present-day Salsa clubs, Bogg provides a tour of a popular music form that has had a significant impact on the Latin community as well as contemporary musicians and composers. Extensively illustrated with photographs of the bands and clubs as well as the key leaders and promoters, the book also contains interviews with top performers and others instrumental in making salsa what it is today.

Le Freak

Chronicles five epochal years of music in the Big Apple against a backdrop of the period’s high crime, limited government resources and low rents, tracing the formation of key sounds while evaluating the contributions of such artists as Willie Colón, Bruce Springsteen and Grandmaster Flash.

Music in German Immigrant Theater

This is the first book on New York’s subway musicians—modern troubadours who perform on platforms, mezzanines, and even trains pounding through the city. Illustrating her account with captivating photos, Susie J. Tanenbaum draws on interviews with musicians and their audiences to explore both the vibrant culture and the intricate politics of subway music.

Jump Up!

New York City the perfect place for a boy and his dad to spend the day! Follow them on their walk around Manhattan, from Grand Central Terminal to the top of the Empire State Building, from Greenwich Village to the Statue of Liberty, learning lots of facts and trivia along the way.

Jazzing

In this collection of profiles and essays, Max Salazar, perhaps the most eminent Latin-music historian in the United States, tells the story of the music and the musicians who made it happen.

Democracy at the Opera

Poseur

During the late 1960s, throughout the 1970s, and into the 1980s, New York City poets and musicians played together, published each other, and inspired one another to create groundbreaking art. In “Do You Have a Band?”, Daniel Kane reads deeply across poetry and punk music to capture this compelling exchange and its challenge to the status of the visionary artist, the cultural capital of poetry, and the lines dividing song lyric from page-bound poem. Kane reveals how the new sounds of proto-punk and punk music found their way into the poetry of the 1960s and 1970s downtown scene, enabling writers to develop fresh ideas for their own poetry and performance styles. Likewise, groups like The Fugs and the Velvet Underground drew on writers as varied as William Blake and Delmore Schwartz for their lyrics. Drawing on a range of archival materials and oral interviews, Kane also shows how and why punk musicians drew on and resisted French Symbolist writing, the vatic resonance of the Beat chart, and the dilettantely and complexly, the New York Schools of poetry. In bringing together the music and writing of Richard Hell, Patti Smith, and Jim Carroll with
Joining the ranks of the classics Please Kill Me, Our Band Could Be Your Life, and Can’t Stop Won’t Stop, an intriguing oral history of the post-9/11 decline of the old-guard music industry and rebirth of the New York rock scene, led by a group of iconoclastic rock bands. In the second half of the 20th century New York was the source of new sounds, including the Greenwich Village folk scene, punk and new wave, and hip-hop. But as the end of the millennium neared, cutting-edge bands began emerging from Seattle, Austin, and London, pushing New York further from the epicenter. The behemoth music industry, too, found itself in free fall, under siege from technology. Then 9/11/2001 plunged the country into a state of uncertainty and war—and a dozen New York City bands that had been honing their sound and style in relative obscurity suddenly became symbols of global resistance and cultural resistance. By the early 2010s, bands like The Strokes, Yeah Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend—and the cultural forces that shaped it, from the Internet to a booming real estate market that forced artists out of the Lower East Side to Williamsburg. Drawing on 200 original interviews with James Murphy, Julian Casablancas, Karen O, Ezra Koenig, and many other musicians, artists, journalists, bloggers, photographers, managers, music executives, groups, models, movie stars, and DJs who lived through this explosive time, journalist Lizzy Goodman offers a fascinating portrait of a time and a place that gave birth to a new era in modern rock-and-roll.

Jump Up!

As a city that represents endless possibilities, New York has been the setting for the flowering of new movements, styles, and genres. In the 20th century, the birth of Rock represented a connection between art forms and the city’s socioeconomic, racial, and sexual variants. New York Rock breaks down the rock scene’s half-century connection to the prism of influences, crossovers, and participatory practices. Over 1,500 musicians, clubs, and label held roles in the making of New York Rock, and it’s their contributions that created this iconic art form. A compilation of firsthand narratives about each genre of punk, from Rock N Roll to Glitter Rock to New York hardcore and indie Rock, New York Rock is the ultimate illustrated account of Rock’s role in New York City.

Sounding Salsa

From Washington Square Park and the Gaslight Cafe to WNYC Radio and Folkways Records, New York City’s cultural, artistic, and commercial assets helped to shape a distinctively urban breeding ground for the famous folk music revival of the 1950s and 60s. ‘Folk City’, by Stephen Petrus and Ronald Cohen, explores New York’s central role in fueling the nationwide craze for folk music in postwar America. The music form blossomed particularly in Greenwich Village, the famed neighborhood that had long nurtured unconventional art, progressive politics, and countercultural trends. But the period was not without its complications. After all, folk music was largely rural in origins, the songs of peasants in the Old World and then of sailors, cowboys, lumberjacks, coal miners, gangsters, and others across the United States. How it became urban and modern is a fascinating story, one that involves the efforts of record company promoters and executives, club owners, concert promoters, folk festivals, historians, sociologists, anthropologists, agents, managers, and editors, and writers—not to mention the city’s most important figures on the music scene and their audiences. This account, Petrus and Cohen capture the exuberance of the times and the diverse cultural forces that contributed to the history of post-war American music. From the dazzling young New York entrepreneurs committed to promoting salsa to the buoyant audience in the history of popular music, ‘JUMP UP!’ addresses the cultural and social movements that contributed to the music’s growing acceptance and its role in the story of salsa’s development.

New York Rock

Music in Conflict studies the complex relationship of musical culture to political life in Palestine and in the West, where conflict has both shaped and claimed the lives of Palestinians and Jews. In the context of the geography of violence that characterizes the conflicts, borders and boundaries are material and social, and the geography of the conflict is laden with the politics of place and discourses of identity, in which the production of knowledge is conditioned by political and structural violence. Ethical and aesthetic positions that shape artistic production in this context are informed by profound imbalances of people and power and the inciting force of violence. Vewing expressive culture as a potent site for understanding these dynamics, the book examines the politics of sound to show how music-making reflects and forms identities, and in the process, shapes communities. The ethnography is based on fieldwork conducted in Israel and the West Bank in 2011-2012 and other encounters since then. Author has “followed the conflict” by following the music,” from concert halls to demonstrations, mixed-city community centers to Palestinian refugee camp children’s clubs, urban alternative scenes and even a checkpoint. In all the different contexts presented, the monograph is thematically and theoretically underpinned by the ways in which music is used to culturally and theoretically reterritorialize both spatial and social boundaries in a situation of conflict.

Sounding Salsa addresses a range of issues, from the production of musical knowledge, to the politics of声, and the role of music in shaping, not just reflecting, social and cultural life.

Meet Me in the Bathroom

FirstLive Guide is a comprehensive guide to definitive live music venues in New York City. The 192-page book features detailed profiles of more than 100 NYC live music venues plus a complete listing of all venues. Venues are listed in alphabetical order by neighborhood. Each profile includes music genre, venue type, admission, atmosphere, drink prices, directions, cross streets, history, inspiration, and photos. For musicians and techies we’ve compiled information on sound & backline in a section called Tech Check.

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The Warhol Economy

This ethnographic journey into the New York salsa scene is the first in its kind. At the center of it all is the famous El Salsa Kings. Reading by Annie Waldman, Eileen Myles, Ted Berrigan, John Giorno, and Dennis Cooper, Kane provides a fascinating history of this crucial period in postwar American culture and the cultural life of New York City.

Hamilton

There was opera - and just what was it like - in New York City before the advent of the Metropolitan Opera Company? In exploring these questions, Karen Alipquist describes the social, cultural, economic, and esthetic factors that led to the assimilation of Italian opera - a complex, expensive genre of elitist reputation - into New York's business-oriented community, with its English cultural heritage and sacred republican traditions. In her lively description of opera as few today can imagine it, Alipquist considers Jacksonian-era efforts to create a polite social setting, the influence of a socially based clash between "respectability" and broad public access, and the role of music in shaping, not just reflecting, social and cultural life.

Heroin and Music in New York City

The first thorough exploration of musical life in nineteenth-century New York City, with topics ranging from military bands and immigrant impresarios to visits from operatic diva Adelina Patti. Meet Me in the Bathroom charts the transformation of the New York music scene in the first decade of the 2000s, the bands behind it—see The Strokes, Yeah Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend—and the cultural forces that shaped it, from the Internet to a booming real estate market that forced artists out of the Lower East Side to Williamsburg. Drawing on 200 original interviews with James Murphy, Julian Casablancas, Karen O, Ezra Koenig, and many other musicians, artists, journalists, bloggers, photographers, managers, music executives, groups, models, movie stars, and DJs who lived through this explosive time, journalist Lizzy Goodman offers a fascinating portrait of a time and a place that gave birth to a new era in modern rock-and-roll.
The Rise and Fall of Popular Music

Using narrative accounts from a sample of 69 New York City-based musicians of various genres who are self-acknowledged heroin users, the book addresses the reasons why these musicians started using heroin and the impact heroin had on these musicians’ playing, creativity, and careers.

Opportunities for Vocational Training in New York City

The Voice of New Music

"You Better Work!" is the first detailed study of underground dance music or UDM, a phenomenon that has its roots in the overlap and cross-fertilization of African American and gay cultural sensibilities that have occurred since the 1970s. UDM not only predated and included disco, but also constitutes a unique performance practice in the history of American social dance. Taking New York City as its geographic focus, “You Better Work!” shows how UDM functions in the lives of its DJs and dancers, and how it is used as the primary identifier of an urban subculture shaped essentially by the relationships between music, dance, and marginality. Kai Fikentscher goes beyond stereotypical images of club and disco to explore the cult and culture of the DJ, the turntable and vinyl recordings as musical instruments, and the vital relationship between music and dance at underground clubs. Including interviews, photographs, and an extensive discography, this ethnographic account tells the story of a celebration of collective marginality through music and dance.

“You Better Work!”

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