

ROCKIN'  
THE CLASSICS  
AND  
CLASSICIZIN'  
THE ROCK

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*A SELECTIVELY ANNOTATED DISCOGRAPHY*  
*First Supplement*

*Compiled by*  
*Janell R. Duxbury*

# Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement

**Janell R. Duxbury**



## **Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement:**

Rock Music in American Popular Culture II Frank Hoffmann, B Lee Cooper, Wayne S Haney, Beulah B Ramirez, 2015-12-22

From Who Put the Bomp in the Bomp Bomp Bomp to a list of all song titles containing the word werewolf Rock Music in American Popular Culture II More Rock n Roll Resources continues where 1995's Volume I left off Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues in social and political matters and in key socialization activities From marriage and sex to public schools and youth culture readers discover how popular culture can be used to explore American values As Authors B Lee Cooper and Wayne S Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena they entertainingly and knowledgeably cover such topics as answer songs interchanges involving social events and lyrical commentaries as explored in response recordings horror films translations and transformations of literary images and motion picture figures into popular song characters and tales public schools images of formal educational practices and informal learning processes in popular song lyrics sex suggestive tales and censorship challenges within the popular music realm war examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II More Rock n Roll Resources is nontechnical written in a clear and concise fashion and explores each topic thoroughly with ample discographic and bibliographic resources provided for additional research Arranged alphabetically for quick and easy reference to specific topics the book is equally enjoyable to read straight through Rock music fans teachers popular culture professors music instructors public librarians sound recording archivists sociologists social critics and journalists can all learn something as the book shows them the cross pollination of music and social life in the United States

**Rockin' the Classics and Classicizin' the Rock**, 2000 Rock music of all varieties has been influenced by classical music and vice versa both in the form of direct quotes and in the form of borrowings of style composition and instrumentation The average listener may be unaware of the many links between rock music and the classics One might remember a few examples such as Walter Murphy's chart topping A Fifth of Beethoven or Eric Carmen's All by Myself but pass them off as interesting anomalies However the influence of the classics on rock music is pervasive and grows from a long line of precedents This second supplement to Janell R Duxbury's original 1985 discography Rockin the Classics and Classicizin the Rock brings the earlier work and first supplement up to date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions Duxbury also gives additional examples of recorded orchestral versions of songs

originally composed and or written by rock artists In these examples the musical style varies from strict classical interpretations to pop style orchestral renditions The second supplement then expands Duxbury s original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses selected samples of recorded rock music that simulate baroque or classical sound structure examples of the manifest influence of rock on classical music and instances of rock artists and classical artists switching roles Lastly this discography updates the 1985 version and the first supplement with new information expanded details and minor corrections to the earlier works An extended list of selected non rock background examples is included in several new appendixes The Preface is updated A general index includes the names of classical composers rock artists and groups orchestras choruses orchestra conductors sound recording producers and song or instrumental titles With its incomparable scope and content this supplement together with Duxbury s previous discography and its first supplement will be appreciated by students researchers record collectors trivia buffs music industry employees and fans of rock music and the classics

### **A Guide to Popular Music Reference**

**Books** Gary Haggerty, 1995-09-30 A guide to locating information on popular music and the people who create it this volume is designed as a desk reference to locate answers to specific questions and to direct library users to key resources More than 400 comprehensive titles are carefully annotated describing content scope and special features The focus is on the musical styles that have developed measurable commercial success through recordings and live performance Along with academic titles many important titles from the popular press are included as well as selected electronic resources A necessary reference tool for any library scholar student and popular music buff The work covers bibliographies indexes discographies dictionaries and encyclopedias biographical resources directories almanacs yearbooks and guidebooks on styles that include jazz swing Tin Pan Alley country gospel blues rhythm and blues soul rockabilly rock heavy metal musical theater and film music Its extensive appendices feature discographies and bibliographies of individual artists and ensembles A detailed index combining authors titles and subjects makes cross referencing easy The entries are modeled after the immensely useful The Guide to Reference Books

Rockin' the Classics and Classicizin' the Rock, 1991-05-21 The average listener may be unaware of the many links between rock music and the classics One might remember a few examples such as Walter Murphy s chart topping A Fifth of Beethoven or Eric Carmen s All by Myself but pass them off as interesting anomalies However the influence of the classics on rock music is pervasive and grows from a long line of precedents This supplement to Janell R Duxbury s original 1985 discography Rockin the Classics and Classicizin the Rock brings the earlier work up to date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres Duxbury details more than 300 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions Duxbury also gives additional examples of recorded orchestral versions

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**Music Library and Research Skills** Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

**The Popular Music Teaching Handbook** B. Lee Cooper, Rebecca A. Condon, 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are addressed in this concise volume Increasingly public school teachers and college level faculty members are introducing and utilizing music related educational approaches in their classrooms This book lists reports dealing with popular music resources as classroom teaching materials and will stimulate further thought among students and teachers It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles Building on two recent publications Teaching with Popular Music Resources A Bibliography of Interdisciplinary Instructional Approaches Popular Music and Society XXII no 2 Summer 1998 and American Culture Interpreted through Popular Music Interdisciplinary Teaching Approaches Bowling Green State University Popular Press 2000 this volume focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles

**The Mercury Labels: The 1956-1964 era** Michel Ruppli, Ed Novitsky, 1993 Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Much of

the discography is devoted to recording session listings which include details on personnel recording dates and master and issue numbers Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes This discography is invaluable to all who seek details on the music and artists recorded in the second half of the twentieth century

*The Mercury Labels: The 1969-1991 era and classical recordings* Michel Ruppli, Ed Novitsky, 1993 Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Much of the discography is devoted to recording session listings and listings provide details on personnel and recording date as well as master and issue numbers Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes This discography is invaluable to all who seek details on the music and artists recorded in the second half of the 20th century

**The Mercury Labels: The 1964-1969 era** Michel Ruppli, Ed Novitsky, 1993 Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Much of the discography is devoted to recording session listings which include details on personnel recording dates and master and issue numbers Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes This discography is invaluable to all who seek details on the music and artists recorded in the second half of the twentieth century Rockin'

the Classics and Classicizin' the Rock: Janell R. Duxbury, 2001-02-05 Rock music of all varieties has been influenced by classical music and vice versa both in the form of direct quotes and in the form of borrowings of style composition and instrumentation The average listener may be unaware of the many links between rock music and the classics One might remember a few examples such as Walter Murphy's chart topping A Fifth of Beethoven or Eric Carmen's All by Myself but pass them off as interesting anomalies However the influence of the classics on rock music is pervasive and grows from a long line of precedents This second supplement to Janell R Duxbury's original 1985 discography Rockin the Classics and Classicizin the Rock brings the earlier work and first supplement up to date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and or written by rock artists In these examples the musical style varies from strict classical interpretations to pop style orchestral renditions The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses selected samples of recorded rock music that simulate baroque or classical sound structure examples of the manifest influence of rock on classical music and instances of rock artists and classical artists switching roles Lastly this discography updates the 1985 version and the first supplement with new information expanded details and minor corrections to the earlier works An extended list of selected non rock background examples is included in several new appendixes The Preface is updated A general index includes the names of classical composers rock artists and groups orchestras choruses orchestra conductors sound recording producers and song or instrumental titles With its incomparable scope and content this supplement together with Duxbury's previous discography and its first supplement will be appreciated by students researchers record collectors trivia buffs music industry employees and fans of rock music and the classics

**Rock Music in American Popular Culture** B. Lee Cooper, Wayne S. Haney, 1995

Music Reference and Research Materials Vincent Harris Duckles, Ida Reed, Michael A. Keller, 1997 This text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources This comprehensive guide to reference sources is organized into chapters by category of source The text's organization introduces students to a vast array of sources to include Dictionaries and Encyclopedias Histories and Chronologies Sources of Systematic and Historical Musicology Bibliographies of Music Music Literature and Music Business Reference Works on Individual Composers and Their Music Catalogs of Libraries and Musical Instrument Collections Discographies Yearbooks Directories Electronic Resources

**The Banjo on Record** Uli Heier, Rainer E. Lotz, 1993 The appeal of the banjo has been shown to be timeless and universal adaptable to almost any form of popular music It was one of just a few instruments that

could be faithfully reproduced in the early days of sound recording and its recording history dates back to 1889 Heier documents that history on cylinders and 78 rpm disks in the pre LP era ending in the mid 1950s The book offers a comprehensive compilation of all such recordings on which the banjo plays a solo role or dominant part Organized by performer or performing group the recordings are listed chronologically with location date matrix number and take digit as available as well as manufacturer and catalog number Biographical information on the banjoist is provided wherever possible and all performers anywhere in the world known to have recorded any type of music on banjo are included even if no data on the actual disks is available Introduced in a foreword by British discographer Brian Rust the discography also includes a narrative account of the banjo in phonograph recording history by Lowell Schreyer and an essay on the history of the banjo itself by Robert Lloyd Webb In addition to the discography proper the editors have provided a preface A Quick Look at the Banjo Family identifying the instruments an extensive bibliography of sources an index of all tune titles and reproductions of 92 recording labels These elements all combine to make this volume a true discopedia of the banjo

**The Mercury Labels: Record and artist indexes** Michel Ruppli, Ed Novitsky, 1993 Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Much of the discography is devoted to recording session listings which include details on personnel recording dates and master and issue numbers Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes This discography is invaluable to all who seek details on the music and artists recorded in the second half of the twentieth century

*The Mercury Labels: The 1945-1956 era* Michel Ruppli, Ed Novitsky, 1993 Mercury Records was founded in 1945 and soon became a major force in jazz and blues classical rock and country recording This five volume discography provides a listing of all recordings made or issued by the Mercury label and its subsidiaries Blue Rock Cumberland Emarcy Fontana Limelight Philips Smash and Wing as well as leased and purchased materials and recordings by independent labels distributed by Mercury Much of the discography is devoted to recording session listings which include details on personnel recording dates and master and issue numbers Each volume ends with an artist index which includes all the names appearing in the session listings of the volume In addition to providing details on stereo mono master number equivalences and information on various formats the fifth volume concludes with a general artist index including all the names which appear in the earlier volumes This discography is invaluable to all who seek details on the music and artists recorded in the second half of the twentieth century

**Antonin Dvorak on Records** John H. Yoell, 1991-11-21 Compiled in cooperation with the



Antonin Dvorak Society of Prague Czechoslovakia to commemorate the 150th anniversary of the composer's birth this is the first book length discography on Dvorak It updates the discography appended to Jarmil Burghauser's Antonin Dvorak Thematic Catalogue 1960 Burghauser President of the Dvorak Society explains in a foreword to the present work that due to the immense proliferation of Dvorak recordings it was decided not to include a discography in the revised edition of the Thematic Catalogue Organized similarly to the Catalogue by genres and works Antonin Dvorak on Records may be used in conjunction with it and further will be valuable to musicians students collectors and others primarily interested in the recordings The discography selects from the many thousands of Dvorak recordings those of excellence and historic significance on LP and CD formats representing the diversity of the oeuvre The volume introduction surveys the recording history before the LP revolution Indexes provide access to the recordings by works and by performers and performing groups

**Borchardt Family History** ,1993      **The Cumulative Book Index** ,1991 A world list of books in the English language

**American Book Publishing Record** ,1991      *Igor Stravinsky--The Composer in the Recording Studio* ,1991-05-21

Stuart offers the most thorough discography of the works and recordings of Igor Stravinsky to date as well as a chronicle of the composer's recording career As the first discography to list all of Stravinsky's recorded compositions including concert and broadcast performances both pre and post World War II as well as all LP issues this volume displays the wide range of Stravinsky's talent The significance of Robert Craft's contribution to the continued exposure of Stravinsky's works after 1948 is well documented as are the piano performances recorded by Stravinsky's son A lengthy introductory essay traces Stravinsky's recording history from his early use of the pianola through the advent of more sophisticated musical technology which enabled the composer to become the composer performer The discography itself lists 191 studio performances catalogs recorded issues and details unpublished recordings The chronological index of Stravinsky's compositions which follows is cross referenced to the recordings already cited thereby showing each recording relative to the date of the work's composition This extensive listing of recordings combined with the narrative account of Stravinsky's recording history provides the collector with a valuable updated guide to almost all of the composer's works

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In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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### **Table of Contents Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement**

1. Understanding the eBook Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - The Rise of Digital Reading Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Advantages of eBooks Over Traditional Books
2. Identifying Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography

First Supplement

- User-Friendly Interface
- 4. Exploring eBook Recommendations from Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Personalized Recommendations
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement User Reviews and Ratings
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement and Bestseller Lists
- 5. Accessing Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement Free and Paid eBooks
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement Public Domain eBooks
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement eBook Subscription Services
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement Budget-Friendly Options
- 6. Navigating Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement eBook Formats
  - ePub, PDF, MOBI, and More
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement Compatibility with Devices
  - Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Highlighting and Note-Taking Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Interactive Elements Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First

Supplement

8. Staying Engaged with Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
9. Balancing eBooks and Physical Books Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Setting Reading Goals Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Fact-Checking eBook Content of Rockin The Classics And Classicizin The Rock A Selectively Annotated Discography First Supplement
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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