

Catalyst Music Vol 1

James P. Wind, James W. Lewis

Indigenous African Popular Music, Volume 1 Abiodun Salawu, Israel A. Fadipe, 2022-05-31 This volume explores the nature, philosophies and genres of indigenous African popular music, focusing on how indigenous African popular music artistes are seen as prophets and philosophers, and how indigenous African popular music depicts the world. Indigenous African popular music has long been under-appreciated in communication scholarship. However, understanding the nature and philosophies of indigenous African popular music reveals an untapped diversity which only be unraveled by knowledge of the myriad cultural backgrounds from which its genres originate. Indigenous African popular musicians have become repositories of indigenous cultural traditions and cosmologies. With a particular focus on scholarship from Nigeria, Zimbabwe and South Africa, this volume explores the work of these pioneering artists and their protégés who are resiliently sustaining, recreating and popularising indigenous popular music in their respective African communities, and at the same time propagating the communal views about African philosophies and the temporal and spiritual worlds in which they exist.

The Oxford Handbook of Mobile Music Studies, Volume 1 Sumanth Gopinath, Jason Stanyek, 2014-03 The two volumes of The Oxford Handbook of Mobile Music Studies consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, mobile music opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that took place between the late nineteenth and the early twenty-first centuries. Taken together, the two volumes cover a large swath of the world-the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden-and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 1 provides an introduction to the study of mobile music through the examination of its devices, markets, and theories. Conceptualizing a long history of mobile music extending from the late nineteenth century to the present, the volume focuses on the conjunction of human mobility and forms of sound production and reproduction. The volume's chapters investigate the MP3, copyright law and digital downloading, music and cloud computing, the iPod, the transistor radio, the automated call center, sound and text messaging, the mobile phone, the militarization of iPod usage, the cochlear implant, the portable sound recorder, listening practices of schoolchildren and teenagers, the ringtone, mobile music in the urban soundscape, the boombox, mobile music marketing in Mexico and Brazil, music piracy in India, and online radio in Japan and the US.

A History of Western Choral Music Chester L. Alwes, 2015-06-24 A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume I surveys the choral music of composers including Josquin, Palestrina, Purcell, Handel, and J.S. Bach while detailing the stylistic, textual, and extramusical considerations unique to the topics covered. Consideration of Renaissance music includes both sacred and secular works, specifically addressing the growth of sacred music, the rise of secular music, and the proliferation of sacred polyphony from Josquin to Palestrina. Discussion of the Baroque era is organized by geographic location, exploring the spread of Baroque style from Italy to German, France, and England. Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

Music of the Netsilik Eskimo: Volume 1 Beverley Cavanagh, 1982-01-01 This study defines the traditional styles and genres of Netsilik Inuit music and examines the extent of change which this music has undergone especially as a result of contact with European and North American music. Volume two consists of song transcriptions and commentaries.

CMJ New Music Report, 2004-06-21 CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio airplay and independent and trend-forward retail sales. CMJ's trade publication, compiles playlists for college and non-commercial stations; often a prelude to larger success.

The Waterboys: Song-by-Song: Volume 1: Angst, big music, raggle taggle and rock Ray Dexter, 2018-06-27 Big music, raggle taggle, sonic rock, spiritual visionaries: the music of Mike Scott and the Waterboys has meant many things to different people over the last forty years. They can rock with the best of them, play folk tunes that bring admiration from the purists. They can make you laugh, they can make you cry. What is certain is that they have never been boring. In the first of two volumes Ray Dexter analyses every song the Waterboys have recorded and in doing so provides an insight that no other work on the band has provided. Essential reading for the true fan.

The Oxford Handbook of Sound and Imagination Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkergaard, 2019-07-26 Whether social, cultural, or individual, the act of imagination always derives from a pre-existing context. For example, we can conjure an alien's scream from previously heard wildlife recordings or mentally rehearse a piece of music while waiting for a train. This process is no less true for the role of imagination in sonic events and artifacts. Many existing works on sonic imagination tend to discuss musical imagination through terms like compositional creativity or performance technique. In this two-volume Handbook, contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power. Topics covered include auditory imagery and the neurology of sonic imagination; aural hallucination and illusion; use of metaphor in the recording studio; the projection of acoustic imagination in architectural design; and the design of sound artifacts for cinema and computer games.

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1979

Rock to Recovery Wes Geer, Constance Scharff, 2021-07-07 Tens of thousands of Americans die from substance abuse and suicide each year. Millions more suffer from mental health disorders. Rock to Recovery -- an innovative, therapeutic music program serving more than one hundred addiction treatment and mental health facilities in the USA -- steps into the breach to offer participants help and hope. By writing, playing, and recording music as a group, non-musicians are able to build a community of support, find enthusiasm for treatment, and realize that recovery is possible. Veterans, trauma survivors, and those struggling with substance abuse or mental health issues can recover with connection. This book contains eighteen stories of people who have used Rock to Recovery's music program to live a better life. You too can use music to heal. Music Is the Medicine!

Focus: Irish Traditional Music Sean Williams, 2020-03-24 *Focus: Irish Traditional Music*, Second Edition introduces the instrumental and vocal musics of Ireland, its diaspora in North America, and its Celtic neighbors while exploring the essential values underlying these rich musical cultures and placing them in broader historical and social context. With both the undergraduate and graduate student in mind, the text weaves together past and present, bringing together important ideas about Irish music from a variety of sources and presenting them, in three parts, within interdisciplinary lenses of history, film, politics, poetry, and art: I. Irish Music in Place and Time provides an overview of the island's musical history and its relationship to current performance practice. II. Music Traditions Abroad and at Home contrasts the instrumental and vocal musics of the Celtic Nations (Scotland, Wales, Brittany, etc.) and the United States with those of Ireland. III. Focusing In: Vocal Music in Irish-Gaelic and English identifies the great songs of Ireland's two main languages and explores the globalization of Irish music. New to this edition are discussions of those contemporary issues reflective of Ireland's dramatic political and cultural shifts in the decade since first publication, issues concerning equity and inclusion, white nationalism, the Irish Traveller community, hip hop and punk, and more. Pedagogical features—such as discussion questions, a glossary, a timeline of key dates, and expanded references, as well as an online soundtrack—ensure that readers of *Focus: Irish Traditional Music*, Second Edition will be able to grasp Ireland's important social and cultural contexts and apply that understanding to traditional and contemporary vocal and instrumental music today.

Information Market Guide (I'M Guide): Commission of the European Communities DIANE Publishing Company, 1995-07 An inventory of information products and services available on the European Information Services Market. Points out the differences/advantages of the online database compared to the printed version which is in front of you.

Schwann Opus, 1998

33 1/3 Greatest Hits, Volume 1 David Barker, 2006-09-12 The writings in this book are extracted from volumes 1 through 20 of our 33 1/3 series - short books about individual albums. In here you'll find a wide variety of authors, albums, and approaches to writing about those albums. So sit back, put on your headphones, cue up your favourite songs, and let our writers transport you to a time when: Dusty Springfield headed south to Memphis to record a pop/soul classic; The Kinks almost fell to pieces, and managed to make their best album while doing so; Joy Division and their mad, brilliant producer created a debut record that still sounds painfully hip today; James Brown mesmerized a sell-out crowd at the Apollo, in the midst of the Cuban Missile Crisis; The Rolling Stones shacked up in the South of France and emerged with one of the best double-albums ever; The Ramones distilled punk rock into its purest, most enduring essence... 33 1/3 Greatest Hits, Volume 1: it's like a compilation album, without the filler.

Interface Theology Volume 1, Issue 1 Yves Congar, Peter Matheson, 2016-10-13 *Interface Theology* is a biannual refereed journal of theology published in print, epub and open access by ATF Press in Australia. The journal is a scholarly ecumenical and interdisciplinary publication, aiming to serve the church and its mission, promoting a broad based interpretation of Christian theology within a trinitarian context, encouraging dialogue between Christianity and other faiths, and exploring the interface between faith and culture. It is published in English for an international audience.

Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions Bode Omojola, George Dor, 2005

Hymns and Hymnody: Historical and Theological Introductions, Volume 1 Mark A. Lamport, Benjamin K. Forrest, Vernon M. Whaley, 2019-02-21 Hymns and the music the church sings are tangible means of expressing worship. And while worship is one of, if not the, central functions of the church along with mission, service, education, justice, and compassion, and occupies a prime focus of our churches, a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship. *Hymns and Hymnody: Historical and Theological Introductions* is a 60-chapter, three-volume introductory textbook describing the most influential hymnists, liturgists, and musical

movements of the church. This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers that have impacted the church over the course of twenty centuries. Volume 1 explores the early church and concludes with the Renaissance era hymnists. Volume 2 begins with the Reformation and extends to the eighteenth-century hymnists and liturgists. Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty-first century. Each chapter contains these five elements: historical background, theological perspectives communicated in their hymns/compositions, contribution to liturgy and worship, notable hymns, and bibliography. The mission of Hymns and Hymnody is (1) to provide biographical data on influential hymn writers for students and interested laypeople, and (2) to provide a theological analysis of what these composers have communicated in the theology of their hymns. We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology. This latter aspect, we contend, is missing--yet important--in accessible formats for the current literature.

The Hip-Hop Education Guidebook Volume 1 Marcella Runell, Martha Diaz, 2007 How can we utilize the energy and creativity of Hip-Hop music and culture to make schools and classrooms more engaging? The H2Ed Guidebook provides answers. The H2Ed Guidebook addresses the tenets of a critical Hip-Hop pedagogy, framing the issues of concern and strength within Hip-Hop culture by providing in-depth analysis from parents, teachers and scholars. And most importantly, the H2Ed Guidebook offers an array of innovative, interdisciplinary standards-referenced lessons written by teachers for teachers.

CMJ New Music Report ,2004-06-14 CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio airplay and independent and trend-forward retail sales. CMJ's trade publication, compiles playlists for college and non-commercial stations; often a prelude to larger success.

American Congregations, Volume 1 James P. Wind, James W. Lewis, 1994 The congregation is a distinctly American religious structure, and is often overlooked in traditional studies of religion. But one cannot understand American religion without understanding the congregation. Volume 1: Portraits of Twelve Religious Communities chronicles the founding, growth, and development of congregations that represent the diverse and complex reality of American local religious cultures. The contributors explore multiple issues, from the fate of American Protestantism to the rise of charismatic revivalism. Volume 2: New Perspectives in the Study of Congregations builds upon those historical studies, and addresses three crucial questions: Where is the congregation located on the broader map of American cultural and religious life? What are congregations' distinctive qualities, tasks, and roles in American culture? And, what patterns of leadership characterize congregations in America?

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