

# Germany Vuvuzela And Anthem

Marcel Cobussen,Nanette Nielsen

**Another Song for Europe** Ivan Raykoff, 2020-11-29 The Eurovision Song Contest is famous for its camp spectacles and political intrigues, but what about its actual music? With more than 1,500 songs in over 50 languages and a wide range of musical styles since it began in 1956, Eurovision features the most musically and linguistically diverse song repertoire in history. Listening closely to its classic fan favorites but also to songs that scored low because they were too different or too far ahead of their time, this book delves into the musical tastes and cultural values the contest engages through its international reach and popular appeal. Chapters discuss the iconic fanfare that introduces the broadcast, the supposed formulas for composing successful contest entries, how composers balance aspects of sameness and difference in their songs, and the tension between national genres of European popular music and musical trends beyond the nation's borders, especially the American influences on a show that is supposed to celebrate an idealized pan-European identity. The book also explores how audiences interact with the contest through musicking experiences that bring people together to celebrate its sounds and spectacles. What can seem like a silly song-and-dance show offers valuable insights into the bonds between popular music and cosmopolitan values for its many followers around the world. From dance parties to flashmobs, parodies to plagiarisms, and orchestras to artificial intelligence, *Another Song for Europe* will be of particular interest to Eurovision fans, critics, and scholars of popular music, popular culture, ethnomusicology, and European studies.

**Music and Ethics** Marcel Cobussen, Nanette Nielsen, 2016-04-22 It seems self-evident that music plays more than just an aesthetic role in contemporary society. In addition, music's social, political, emancipatory, and economical functions have been the subject of much recent research. Given this, it is surprising that the subject of ethics has often been neglected in discussions about music. The various forms of engagement between music and ethics are more relevant than ever, and require sustained attention. *Music and Ethics* examines different ways in which music can 'in itself' - in a uniquely musical way - contribute to theoretical discussions about ethics as well as concrete moral behaviour. We consider music as process, and music-making as interaction. Fundamental to our understanding is music's association with engagement, including contact with music through the act of listening, music as an immanent critical process that possesses profound cultural and historical significance, and as an art form that can be world-disclosive, formative of subjectivity, and contributive to intersubjective relations. *Music and Ethics* does not offer a general musico-ethical theory, but explores ethics as a practical concept, and demonstrates through concrete examples that the relation between music and ethics has never been absent.

**Billboard**, 2010-04-03 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

**We are the Champions: The Politics of Sports and Popular Music** Ken McLeod, 2016-02-11 Sports and popular music are synergistic agents in the construction of identity and community. They are often interconnected through common cross-marketing tactics and through influence on each other's performative strategies and stylistic content. Typically only studied as separate entities, popular music and sport cultures mutually 'play' off each other in exchanges of style, ideologies and forms. Posing unique challenges to notions of mind - body dualities, nationalism, class, gender, and racial codes and sexual orientation, Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice. Examples include how music is used to enhance sporting events, such as anthems, chants/cheers, and intermission entertainment, music that is used as an active part of the athletic event, and music that has been written about or that is associated with sports. There are also connections in the use of music in sports movies, television and video games and important, though critically under-acknowledged, similarities regarding spectatorship, practice and performance. Despite the scope of such confluences, the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized. McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty-first centuries.

**We are the Champions** Ken McLeod, 2011 Covers the topic of sports and music from the ancient to the post-modern.

**Beyond Memory** Max Mojapelo, 2008 South Africa possesses one of the richest popular music traditions in the world - from marabi to mbaqanga, from boeremusiek to bubblegum, from kwela to kwaito. Yet the risk that future generations of South Africans will not know their musical roots is very real. Of all the recordings made here since the 1930s, thousands have been lost for ever, for the powers-that-be never deemed them worthy of preservation. And if one peruses the books that exist on South African popular music, one still finds that their authors have on occasion jumped to conclusions that were not as foregone as they had assumed. Yet the fault lies not with them, rather in the fact that there has been precious little documentation in South Africa of who played what, or who recorded what, with whom, and when. This is true of all music-making in this country, though it is most striking in the musics of the black communities. *Beyond Memory: Recording the History, Moments and Memories of South African Music* is an invaluable publication because it offers a first-hand account of the South African music scene of the past decades from the pen of a man, Max Thamagana Mojapelo, who was situated in the very thick of things, thanks to his job as a deejay at the South African Broadcasting Corporation. This book - astonishing for the breadth of its coverage - is based on his diaries, on interviews he conducted and on numerous other sources, and we find in it not only the well-known names of recent South African music but a countless host of others whose contribution must be recorded if we and future generations are to gain an accurate picture of South African music history of the late 20th and early 21st centuries.

**African Soccerscapes** Peter Alegi, 2010-02-14 From Accra and Algiers to Zanzibar and Zululand, Africans have wrested control of soccer from the hands of Europeans, and through the rise of different playing styles, the rituals of spectatorship, and the presence of magicians and healers, have turned soccer into a distinctively African activity. *African Soccerscapes* explores how Africans adopted soccer for their own reasons and on their own terms. Soccer was a rare form of "national culture" in postcolonial Africa, where stadiums and clubhouses became arenas in which Africans challenged colonial power and expressed a commitment to racial equality and self-determination. New nations staged matches as part of their independence celebrations and joined the world body, FIFA. The Confédération africaine de football democratized the global game through antiapartheid sanctions and increased the number of African teams in the World Cup finals. In this compact, highly readable book Alegi shows that the result of this success has been the departure of huge numbers of players to overseas clubs and the growing influence of private commercial interests on the African game. But the growth of women's soccer and South Africa's hosting of the 2010 World Cup also challenge the one-dimensional notion of Africa as a backward, "tribal" continent populated by victims of war, corruption, famine, and disease.

**Heritage Formation and the Senses in Post-Apartheid South Africa** Duane Jethro, 2020-05-11 In this book, Duane Jethro creates a framework for understanding the role of the senses in processes of heritage formation. He shows how the senses were important for crafting and successfully deploying new, nation-building heritage projects in South Africa during the postapartheid period. The book also highlights how heritage dynamics are entangled in evocative, changing sensory worlds. Jethro uses five case studies that correlate with the five main Western senses. Examples include touch and the ruination of a series of art memorials; how vision was mobilised to assert the authority of the state-sponsored Freedom Park project in Pretoria; how smell memories of apartheid-era social life in Cape Town informed contemporary struggles for belonging after forced removal; how taste informed debates about the attempted rebranding of Heritage Day as barbecue day; and how the sound of the vuvuzela, popularized during the FIFA 2010 Football World Cup, helped legitimize its unofficial African and South African heritage status. This book makes a valuable contribution to the field

of sensory studies and, with its focus on aesthetics and material culture, is in sync with the broader material turn in the humanities.

**Interrogating Popular Culture** Stacy Takacs, 2014-09-04 *Interrogating Popular Culture: Key Questions* offers an accessible introduction to the study of popular culture, both historical and contemporary. Beginning from the assumption that cultural systems are dynamic, contradictory, and hard to pin down, Stacy Takacs explores the field through a survey of important questions, addressing: Definitions: What is popular culture? How has it developed over time? What functions does it serve? Method: What is a proper object of study? How should we analyze and interpret popular texts and practices? Influence: How does popular culture relate to social power and control? Identity and disposition: How do we relate to popular culture? How does it move and connect us? Environment: How does popular culture shape the ways we think, feel and act in the world? Illustrated with a wide variety of case studies, covering everything from medieval spectacle to reality TV, sports fandom and Youtube, *Interrogating Popular Culture* gives students a theoretically rich analytical toolkit for understanding the complex relationship between popular culture, identity and society.

**Dynamic Korea and Rhythmic Form** Katherine In-Young Lee, 2018-09-11 The South Korean percussion genre, samul nori, is a world phenomenon whose rhythmic form is the key to its popularity and mobility. Based on both ethnographic research and close formal analysis, author Katherine In-Young Lee focuses on the kinetic experience of samul nori, drawing out the concept of dynamism to show its historical, philosophical, and pedagogical dimensions. Breaking with traditional approaches to the study of world music that privilege political, economic, institutional, or ideological analytical frameworks, Lee argues that because rhythmic forms are experienced on a somatic level, they swiftly move beyond national boundaries and provide sites for cross-cultural interaction.

**Our Work is But Begun** Janice Bullard Pieterse, 2014 This volume traces the University of Rochester's development from a small college housed in a former hotel in 1850 to its place as a leading research university in 2005. The story is told in eight chapters, each of which chronicles the major issues and decisions the University's leaders faced. Highlights of the story include the University's founding in a city known as the first western boomtown; the university's relationship in the early twentieth century with Rochester benefactor George Eastman, which enabled the establishment of world-class schools of music and medicine; and the achievements of Rochester faculty members as researchers on war-related endeavors during World War II. Author Janice Bullard Pieterse sets her history of the university in the context not only of the fortunes of its home city but of trends and issues in American higher education over the last 150 years. Janice Bullard Pieterse is a freelance writer and journalist in Rochester, New York.

**The Million Sellers** Omnibus Press, 2012-11-04 Published to mark the 60th anniversary of the launch of the Official Singles Charts in 1952, *The Million Sellers* tells the story of every million-selling single in the history of the UK music industry. An analysis of the 123 singles which have passed the magical million sales threshold in the UK in the past 60 years, from Bill Haley & The Comets' very first UK million seller right through to more recent singles by Lady Gaga, Rihanna and the Black Eyed Peas. Interviews with artists like Mel C, Kevin Rowland and Midge Ure, reflecting on their own million seller and what they most remember of their success at the time. Interviews with artists including Engelbert Humperdinck, Steps, Bernard Sumner (New Order), Midge Ure (Ultravox), Mel C (Spice Girls), Boney M, Kevin Rowland and many more. Each one reflects on their own million seller and what they most remember of their success at the time. The Official Charts Company are the providers of the UK's only official music and video charts, compiling its charts purely from sales information gathered across all key distribution (or entertainment) channels including all major high street retail chains, independent stores, supermarkets, mail order internet retailers and digital music service providers. This market research sample equates to 99% of the total UK singles market; 98% of the total UK albums market and 90% of the total UK DVD market. The Official Charts Company is a joint venture between record labels' body the BPI and ERA, the Entertainment Retailers Association. The Official Charts Company are responsible for the commissioning, marketing, distribution and management of the UK's industry standard music charts and industry sales data.

**The Football Ramble** Marcus Speller, Luke Moore, Pete Donaldson, Jim Campbell, The Football Ramble Limited, 2016-10-20 Downloaded over ten million times a year the Football Ramble podcast has established itself as the essential, independent voice of football punditry. The weekly podcast has resonated with supporters around the world and their sold-out live shows have been a massive hit. This book is a collaboration from all four presenters and will tackle the real issues from fans you won't see or hear on Sky Sports, or anywhere else for that matter. From the weird and wonderful, from the Alan Pardew to the Kevin Keegan, the Ramble has it covered. Putting all aspects of the game under the microscope, this book is a timely reminder of why we just can't take our minds off football.

**African Homecoming** Katharina Schramm, 2016-06-16 African Americans and others in the African diaspora have increasingly "come home" to Africa to visit the sites at which their ancestors were enslaved and shipped. In this nuanced analysis of homecoming, Katharina Schramm analyzes how a shared rhetoric of the (Pan-)African family is produced among African hosts and Diasporan returnees and at the same time contested in practice. She examines the varying interpretations and appropriations of significant sites (e.g. the slave forts), events (e.g. Emancipation Day) and discourses (e.g. repatriation) in Ghana to highlight these dynamics. From this, she develops her notions of diaspora, home, homecoming, memory and identity that reflect the complexity and multiple reverberations of these cultural encounters beyond the sphere of roots tourism.

**African Football, Identity Politics and Global Media Narratives** Tendai Chari, Nhamo A. Mhiripiri, 2016-02-10 This edited volume addresses key debates around African football, identity construction, fan cultures, and both African and global media narratives. Using the 2010 FIFA World Cup in South Africa as a lens, it explores how football in Africa is intimately bound up with deeper social, cultural and political currents.

**Music Notation** Christine Lucia, 2011 This guide presents a new and uniquely South African approach to learning about staff notation - especially for musicians who are educated in the tonic solfa system. Readers will build an understanding of each aspect of notation by experiencing it as music. Tonic solfa is used in the earlier chapters to help relate the sounds to the concepts. The book is designed for mature music students and adult learners whose first language may not be English. However, it will be useful to students of music from any sector of society, whether they are enrolled in a formal course or simply want to find out more on their own. Each chapter is devoted to particular aspects of notation and most chapters are built around a piece of music generally familiar to South Africans. Because South Africa has a strong vocal and choral culture, examples are often drawn from the choral repertory. The book and CD include many examples of South African music, as well as samplings of classical Western music and jazz. The CD also offers music clips played on a keyboard, illustrating some of the examples of notation given in the book. Examples and exercises are drawn from this rich representation, and, by means of self-tests, readers will steadily become confident in reading and writing music in staff notation. They will also build up a strong knowledge of how music works by seeing the structures of a wide range of music from diverse cultures in South Africa.

**Music and Identity** Eric Ayisi Akrofi, Maria Smit, Stig-Magnus Thorsén, 2006-06-01 Due to significant political and social changes over the last decade in their countries and worldwide, many scholars in the Nordic nations and in Southern Africa have been researching on 'music and identity' - an area with a paucity of literature. It is our hope that this book will be beneficial to scholars interested in the field of music and identity. This volume is the result of the Swedish South African Research Network (SSARN) project, funded from 2004-2006 by the Swedish International Development Cooperation Agency (SIDA) and the National Research Foundation (NRF) of South Africa, under the theme 'Music and Identity'. SSARN was founded by Stig-Magnus Thorsén of the University of Gothenburg, Sweden, in 2002 when he invited Nordic and Southern African scholars to participate in a research group focusing broadly on the topic 'Music and Identity'--Publisher's website.

**Eight World Cups** George Vecsey,2014-05-13 On the eve of the 2014 World Cup, New York Times sports columnist George Vecsey offers a personal perspective on the beautiful game Blending witty travelogue with action on the field—and shady dealings in back rooms—George Vecsey offers an eye-opening, globe-trotting account of the last eight World Cups. He immerses himself in the great national leagues, historic clubs, and devoted fans and provides his up-close impressions of charismatic stars like Sócrates, Maradona, Baggio, and Zidane, while also chronicling the rise of the U.S. men's and women's teams. Vecsey shows how each host nation has made the World Cup its own, from the all-night street parties in Spain in 1982 to the roar of vuvuzelas in South Africa in 2010, as the game in the stadium is backed up by the game in the street. But the joy is sometimes undermined by those who style themselves the game's protectors. With his characteristic sharp reporting and eye for detail, Vecsey brings this global event to vivid life and has written a perfect companion for the upcoming 2014 World Cup in Brazil.

Apartheid, the Real Hurdle Sam Ramsamy,1982

Africa's World Cup Peter Alegi,Chris Bolsmann,2013-05-16 A collection of essays reflecting on the 2010 World Cup by noted journalists, academics, and experts

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