

Girl Sound 122

Kyra D. Gaunt

Sounds Senses yasser elhariry, 2021-11-10 *Sounds Senses* is about what happens to the francophone postcolonial condition when sound is taken as a point of departure for engaging cultural production. Offering a synthetic overview of sound studies, it dismantles the retinal paradigms and oculo-centrism of francophone postcolonial studies. By shifting the sensory hermeneutics of perception from the visual, the textual, and the graphemic to the sonic, the auditory, and the phonemic, the book places cultural production that privileges or otherwise exaggerates aestheticized sensorial experiences at the forefront of francophone postcolonialism. In the process, it introduces two primary theoretical thrusts—the unheard and the unintegrated—to the project of analyzing, extending, and rejuvenating francophone postcolonial studies. The book reevaluates francophone culture in relation to sound and the experience of sound, situating it along the fluid axes of paralingual utterance, audio-vision, voice, and narrative speakers. Through a range of case studies focusing on parafrancophonics, poetry, world music, cinema, the graphic novel, popular speech phenomena, and the poetics and politics of transcolonial identification, *Sounds Senses* demonstrates how francophone postcolonial culture is satiated with a glut of unexplored sonic significance.

The Games Black Girls Play Kyra D. Gaunt, 2006-02-06 Illustrates how black musical styles are incorporated into the earliest games African American girls learn--how, in effect,

these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Gaunt argues that black girls' games are connected to long traditions of African and African American musicmaking, and that they teach vital musical and social lessons that are carried into adulthood. - from publisher information.

In the Culture Society Angela McRobbie, Angela McRobbie, 2013-09-13 How do different artistic and cultural practices develop in the contemporary consumer culture? Providing a new direction in cultural studies as well as a vigorous defence of the field, Angela McRobbie's new collection of essays considers the social consequences of cultural proliferation and the social basis of aesthetic innovation. In the wake of postmodernism, McRobbie offers a more grounded and even localised account of key cultural practices, from the new populism of young British artists, including Damien Hirst and Tracy Emin, to the underground London sounds of drum'n'bass, discussing music by artists such as Tricky, Talvin Singh and Goldie; from the new sexualities in girls' and women's magazines like *More!* and *Sugar* to the dynamics of fashion production and consumption. Throughout the essays the author returns to issues of livelihoods and earning a living in the cultural economy, while at the same time pressing the issue of cultural value.

Liner Notes for the Revolution Daphne A. Brooks, 2021-02-23 An award-winning Black feminist music critic takes us on an epic journey through

radical sound from Bessie Smith to Beyoncé. Daphne A. Brooks explores more than a century of music archives to examine the critics, collectors, and listeners who have determined perceptions of Black women on stage and in the recording studio. How is it possible, she asks, that iconic artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry? *Liner Notes for the Revolution* offers a startling new perspective on these acclaimed figures—a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer, Lorraine Hansberry as a queer Black feminist critic of modern culture, and Pauline Hopkins as America's first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith, as well as fans who became critics, like the record-label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe's liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music—and who should rightly tell it—*Liner Notes for the Revolution* pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

Music in The Girl's Own Paper: An Annotated Catalogue, 1880–1910 Judith Barger, 2016-09-13
Nineteenth-century British periodicals for girls and women offer a wealth of material to understand how girls and women fit into their social and cultural worlds, of which music making was an important part. The Girl's Own Paper, first published in 1880, stands out because of its rich musical content. Keeping practical usefulness as a research tool and as a guide to further reading in mind, Judith Barger has catalogued the musical content found in the weekly and later monthly issues during the magazine's first thirty years, in music scores, instalments of serialized fiction about musicians, music-related nonfiction, poetry with a musical title or theme, illustrations depicting music making and replies to musical correspondents. The book's introductory chapter reveals how content in The Girl's Own Paper changed over time to reflect a shift in women's music making from a female accomplishment to an increasingly professional role within the discipline, using 'the piano girl' as a case study. A comparison with musical content found in The Boy's Own Paper over the same time span offers additional insight into musical content chosen for the girls' magazine. A user's guide precedes the chronological annotated catalogue; the indexes that follow reveal the magazine's diversity of approach to the subject of music.

A Research Guide to Film and Television Music in the United States Jeannie G. Pool, H. Stephen Wright, 2011 Unlike sources for traditional music, those for film and television music are often

difficult to locate and do not follow the patterns that researchers are trained to identify. Although there have been several self-described introductions to the field and articles that summarize the problems and state of this research, no resource gathers all the basic information. In this volume, Jeannie Gayle Pool and H. Stephen Wright address the difficulties that scholars encounter when conducting research on film and television music. Intended as a guide for those navigating the complex world of film and television music research, this book presents a detailed description of primary sources and explains how to find and interpret them. The authors tackle the problems of determining film-score authorship and working with recordings of film music. A bibliography summarizes the major works and trends in film music research and identifies the most important resources in the field. Up-to-date information about prominent collections of film music sources and other research materials is also included. Designed to clarify the nature of source materials and how they are generated, *A Research Guide to Film and Television Music in the United States* provides clear signposts for scholars and highlights opportunities for further investigation. Book jacket.

What We Hear in Music Anne Shaw Faulkner, 1916

The Sky's the Limit Wendy Boase, 1979

Imaging Sound Bonnie C. Wade, 1998 The rulers of the Mughal Empire of India, who reigned from 1526 to 1858, spared no expense as patrons of the arts, particularly painting and music. They left as

their legacy an extraordinarily rich body of commissioned artistic projects including illustrated manuscripts and miniature paintings that represent musical instruments, portraits of musicians, and the compositions of ensembles. These images form the basis of Bonnie C. Wade's study of how musicians of Hindustan encountered and Indianized music from the Persian cultural sphere. *Imaging Sound* is a contribution to many fields in its unique combination of sources and methods: it is the study of musical change; of image-making in the past and the methodological use of images as texts in the present; of the role of patronage in the Mughal Empire; and of the development of South Asian culture.

A Treatise on the Diseases of Women Palmer Findley, 1913

The Hand and the Brain Göran Lundborg, 2013-09-11
This book presents the human hand from an overall perspective – from the first appearance of hand-like structures in the fins of big fishes living millions of years ago to today's and the future's mind-controlled artificial hands. Much focus is given to the extremely well-developed sensation of the hand, its importance and its linkage to brain plasticity mechanisms. How can active hands rapidly expand their representational area in the brain? How can the sense of touch substitute for other deficient senses, such as in Braille reading where hand sensation substitutes for missing vision? How can the mere observation of active hands, belonging to others, activate the hand area in the observer's own brain and what is the importance of this phenomenon for learning by

imitation and the understanding of other peoples' actions, gestures and body language? Why are some of us left-handed and what are the consequences from cultural and physiological viewpoints? Why does phantom sensation and phantom pain occur after hand amputation, and what can we do about it? Why can salamanders regenerate new extremities while humans can not? Is it possible to transplant a hand from a diseased individual to an amputee? Can artificial robotic hands be controlled by our mind, and can they ever gain the role of a normal hand? What role did the hand and the brain play during evolution in tool construction and development of language and cognitive functions? The hand has a high symbolic value in religion, literature and art and our hands have a key role in gestures and body language. *The Hand and the Brain* is aimed at anybody with interest in life sciences, in the medical field especially hand surgeons, orthopaedic specialists, neurologists and general practitioners, and those working in rehabilitation medicine and pain treatment. The original Swedish version of *The Hand and the Brain* has also become very popular among physiotherapists, occupational therapists, psychologists, and among a general population with an interest in science.

An Introduction to Television Studies Jonathan Bignell, 2012-08-06 In this comprehensive textbook, newly updated for its second edition, Jonathan Bignell provides students with a framework for understanding the key concepts and main approaches to Television Studies, including audience research, television history and broadcasting

policy, and the analytical study of individual programmes. Features for the second edition include: a glossary of key terms key terms defined in margins suggestions for further reading at the end of each chapter activities for use in class or as assignments new and updated case studies discussing advertisements such as the Guinness 'Surfer' ad, approaches to news reporting, television scheduling, and programmes such as Big Brother and Wife Swap. Individual chapters address: studying television, television histories, television cultures, television texts and narratives, television and genre, television production, postmodern television, television realities, television representation, television you can't see, shaping audiences, television in everyday life.

Gender in the Music Industry Marion

Leonard, 2017-10-03 Why, despite the number of high profile female rock musicians, does rock continue to be understood as masculine? Why is rock generally assumed to be created and performed by men? Marion Leonard explores different representations of masculinity offered by, and performed through, rock music, and examines how female rock performers negotiate this gendering of rock as masculine. A major concern of the book is not specifically with men or with women performing rock, but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry. Leonard addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US

performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

Sociology and Music Education Ruth Wright, 2010

Sociology and Music Education addresses a pressing need to provide a sociological foundation for understanding music education. The music education community, academic and professional, has become increasingly aware of the need to locate the issues facing music educators within a broader sociological context. This is required both as a means to deeper understanding of the issues themselves and as a means to raising professional consciousness of the macro issues of power and politics by which education is often constrained. The book outlines some introductory concepts in sociology and music education and then draws together seminal theoretical insights with

examples from practice with innovative applications of sociological theory to the field of music education. The book concludes with an Afterword by Christopher Small.

Film Art Phenomena Nicky Hamlyn, 2019-07-25

Alongside the commercial cinema of narrative and spectacle there has always been another practice - call it avant-garde, experimental or artists' film (as opposed to art cinema). It is this work that Nicky Hamlyn, himself an acclaimed film-maker in the alternative tradition, investigates in *Film Art Phenomena*. The work takes its cue from modern trends in other artforms, notably painting and sculpture. This is film-making that emphasises the nature of its apparatus and medium in order to bring about a critical, inquisitive state of mind in the viewer. It deconstructs, anatomises and reimagines what film images are; it builds new machines; it recreates the setting of cinema or expands into new kinds of performance and exhibition. It often has a political dimension - urging audiences to make a free and active response not a passive, consumerist one. Hamlyn's major new study treats artists' film conceptually in order to explore key categories that connect different works and film-makers: from framing to digital media, installation to interactivity, point of view to sound. In so doing he considers the work of Stan Brakhage, Malcolm Le Grice and Michael Snow, as well as younger artists such as Karen Mirza and Brad Butler, Jennifer Nightingale, and Colin Crockatt, among many others. *Film Art Phenomena* is a crucial intervention in debates about the modes of film-making that diverge from

and oppose the mainstream.

The Lady at Home Timothy Shay Arthur, 1847

A Matter of Taste Stanley Lieberman, 2000-01-01
What accounts for our tastes? Why and how do they change over time? Stanley Lieberman analyzes children's first names to develop an original theory of fashion. He disputes the commonly-held notion that tastes in names (and other fashions) simply reflect societal shifts.

Exploring Our Country's History Phyllis J. Perry, 1998-08-15 Simulate integrated units of study on U.S. history with this guide. Perry provides recommended fiction and nonfiction books that help you illuminate different eras in U.S. history along with discussion starters, multidisciplinary activity suggestions, and topics for further investigation. Projects for individuals and groups help students develop skills in research, oral and written language, science, math, geography, and the arts. Additional resources are listed with each section. Grades K-5.

Black Women's Liberation Movement Music Reiland Rabaka, 2023-10-30 Black Women's Liberation Movement Music argues that the Black Women's Liberation Movement of the mid-to-late 1960s and 1970s was a unique combination of Black political feminism, Black literary feminism, and Black musical feminism, among other forms of Black feminism. This book critically explores the ways the soundtracks of the Black Women's Liberation Movement often overlapped with those of other 1960s and 1970s social, political, and cultural movements, such as the Black Power Movement,

Women's Liberation Movement, and Sexual Revolution. The soul, funk, and disco music of the Black Women's Liberation Movement era is simultaneously interpreted as universalist, feminist (in a general sense), and Black female-focused. This music's incredible ability to be interpreted in so many different ways speaks to the importance and power of Black women's music and the fact that it has multiple meanings for a multitude of people. Within the worlds of both Black Popular Movement Studies and Black Popular Music Studies there has been a long-standing tendency to almost exclusively associate Black women's music of the mid-to-late 1960s and 1970s with the Black male-dominated Black Power Movement or the White female-dominated Women's Liberation Movement. However, this book reveals that much of the soul, funk, and disco performed by Black women was most often the very popular music of a very unpopular and unsung movement: The Black Women's Liberation Movement. Black Women's Liberation Movement Music is an invaluable resource for students, teachers, and researchers of Popular Music Studies, American Studies, African American Studies, Critical Race Studies, Gender Studies, and Sexuality Studies.

The Sound of Broadway Music Steven Suskin, 2009-04-08 Broadway's top orchestrators - Robert Russell Bennett, Don Walker, Philip J. Lang, Jonathan Tunick - are names well known to musical theatre fans, but few people understand precisely what the orchestrator does. The Sound of Broadway Music is the first book ever written about these unsung stars of the Broadway musical

whose work is so vital to each show's success. The book examines the careers of Broadway's major orchestrators and follows the song as it travels from the composer's piano to the orchestra pit. Steven Suskin has meticulously tracked down thousands of original orchestral scores, piecing together enigmatic notes and notations with long-forgotten documents and current interviews with dozens of composers, producers, conductors and arrangers. The information is separated into three main parts: a biographical section which gives a sense of the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; a lively discussion of the art of orchestration, written for musical theatre enthusiasts (including those who do not read music); a biographical section which gives a sense of the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; and an impressive show-by-show listing of more than seven hundred musicals, in many cases including a song-by-song listing of precisely who orchestrated what along with relevant comments from people involved with the productions. Stocked with intriguing facts and juicy anecdotes, many of which have never before appeared in print, *The Sound of Broadway Music* brings fascinating and often surprising new insight into the world of musical theatre.

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