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Fabienne Darling-Wolf

Billboard ,1996-01-20 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.

The Detroitist Marsha Music,2020-02-13 The Detroitist is an anthology of poems and stories about Detroit written by a daughter of Detroit. Natives of Detroit will recognize the places, faces, and history of their city. Newcomers to Detroit will learn about a Detroit that was and is a real locale, not a media-driven invention. Those returning to the Detroit their parents and grandparents fled will realize that they are not here to save Detroit, but to be saved by their new hometown. Words of hope. Words of grief. Words of joy. Words of sadness. Stories about a long-ago time. Stories about today and tomorrow. The Detroitist is a fascinating combination of poetry and prose that will entertain you, engage you, and educate you. The Detroitist is a book about Detroiters, for Detroiters, written by a Detroiter. If you are not already a Detroiter, The Detroitist will probably make you want to be a Detroiter. The Detroitist is about Detroit Pride, past, present, and future. Marsha Battle Philpot, known in Detroit as Marsha Music, was born in Detroit and grew up in Highland Park, Michigan. In 2012, she was awarded a prestigious Kresge Literary Arts Fellowship, and in 2015 she received a Knight Arts Award. She is also recognized as an exemplar of Detroit style.

Making Jazz French Jeffrey H. Jackson,2003-07-15 Between the world wars, Paris welcomed not only a number of glamorous American expatriates, including Josephine Baker and F. Scott Fitzgerald, but also a dynamic musical style emerging in the United States: jazz. Roaring through cabarets, music halls, and dance clubs, the upbeat, syncopated rhythms of jazz soon added to the allure of Paris as a

center of international nightlife and cutting-edge modern culture. In *Making Jazz French*, Jeffrey H. Jackson examines not only how and why jazz became so widely performed in Paris during the 1920s and 1930s but also why it was so controversial. Drawing on memoirs, press accounts, and cultural criticism, Jackson uses the history of jazz in Paris to illuminate the challenges confounding French national identity during the interwar years. As he explains, many French people initially regarded jazz as alien because of its associations with America and Africa. Some reveled in its explosive energy and the exoticism of its racial connotations, while others saw it as a dangerous reversal of France's most cherished notions of civilization. At the same time, many French musicians, though not threatened by jazz as a musical style, feared their jobs would vanish with the arrival of American performers. By the 1930s, however, a core group of French fans, critics, and musicians had incorporated jazz into the French entertainment tradition. Today it is an integral part of Parisian musical performance. In showing how jazz became French, Jackson reveals some of the ways a musical form created in the United States became an international phenomenon and acquired new meanings unique to the places where it was heard and performed.

Ye-Ye Girls of '60s French Pop Jean-Emmanuel Deluxe, 2013-11-18 Ye-Ye means Yeah Yeah! and is best known as a style of '60s pop music heard in France and Quebec.

Rationalizing Culture Georgina Born, 1995-09-08 As a year-long participant-observer, Born studied the social and cultural economy of an institution for research and production of avant-garde and computer music. She gives a unique portrait of IRCAM's composers, computer scientists, technicians, and secretaries, interrogating the effects of the cultural philosophy of the controversial avant-garde composer, Pierre Boulez, who directed the institute until 1992.

Imagining the Global Fabienne Darling-Wolf, 2014-12-22 Based on a series of case studies of

globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

Composing for the Cinema Ennio Morricone, Sergio Miceli, 2013-10-10 With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In *Composing for the Cinema*, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight

into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joffé, the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

Zitty, 2003

Clandestino Peter Culshaw, 2013-05-09 A decade ago, Manu Chao's band, Mano Negra, toured Colombia by train, negotiating with government troops and rebels - an episode described at the time as 'less like a rock'n'roll tour - more like Napoleon's retreat from Moscow'. That's Manu in a nutshell. He does everything differently. He is a multi-million selling artist who prefers sleeping on friends' floors to five-star hotels, an anti-globalisation activist who hangs out with prostitute-activists in Madrid and Zapatista leader Comandante Marcos in Chiapas, a recluse who is at home singing in front of 100,000 people in stadiums in Latin America or festivals in Europe. *Clandestino* has been five years in the writing, as Peter Culshaw followed Manu around the world, invited at a moment's notice to head to the Sahara, or Brazil, or to Buenos Aires, where Manu was making a record with mental asylum inmates. The result is one of the most fascinating music biographies we're ever likely to read.

The Open Work Umberto Eco, 1989 This book is significant for its concept of openness--the artist's decision to leave arrangements of some constituents of a work to the public or to chance--and for its anticipation of two themes of literary theory: the element of multiplicity and plurality in art, and the insistence on literary response as an interaction between reader and text.

But You Are in France, Madame Catherine Berry, 2020-10-24 At the collège for a parent-teacher interview, I met my daughter outside in the courtyard and she showed me up to her classroom. Her teacher was busy chatting, so we waited patiently in the corridor. When he did come out, he

indicated that the meeting would take place downstairs and headed off with us in tow. Before sitting down, I introduced myself using my first name, and put out my hand to be shaken. He mumbled back his full name as he took my hand, although I suspect he would have been shocked if I had actually dared use it. By this stage, I had already understood that teachers did not expect to be questioned about their practices. Of course, I did--question him, that is; politely and almost deferentially. There was a slight pause, as he dipped his head to better digest what he had heard. Then, with the assurance of a perfect, unarguable answer, he replied, But you are in France, Madame. Some months before, my husband, three children and I had casually unzipped and discarded our comfortable Australian lifestyle and slipped on life in the country of haute couture. On arrival, there was no celebrity designer waiting for us, ready to pin and fit our new life to us; so we threw it on and wore it loosely, tightly, uncomfortably, any old how--until we learned for ourselves how to trim, hem and stitch à la française. This book is testament to the joyous, but not always easy, journey that we took along the way.

Ethnic and Vernacular Music, 1898-1960 Paul Vernon, 1995-12-11 Detailed information on almost all ethnic and vernacular recordings from many countries on 78rpm is provided in this seminal work. The current state of discographical research in this wide and varied field is such that a research tool of this nature is badly needed. Jesse Walter Fewkes and Mary Hemenway recorded Native American music as early as 1890; Bela Bartok recorded rural music in the Balkans; Erich von Hornbostel, the grand old man of ethnomusicology in Europe, recorded in Southeast Asia. More than just a discography, this work demonstrates that cultures around the world and over time have more similarities than differences. A necessity for scholars, students, archivists, and individual record collectors and dealers. The goals of this volume are many and varied: to promote thought and discussion toward a concise definition of recorded ethnic music; to assist specialists working on

individual discographical projects; to introduce users to the interconnectedness of cultures through regional music; to gather heretofore disparate pieces of information under one cover in a way that for the first time allows specialists to accurately identify all manner of recordings in many languages. The four sections of the volume work together for easy usage through cross referencing. The philosophy behind the volume was expressed by Rodney Gallop when he remarked that music, for him, was often the key to the understanding of other cultures.

Musical Worlds in Yogyakarta Max Richter, 2012-01-01 *Musical Worlds in Yogyakarta* addresses themes of social identity and power, counterpoising Pierre Bourdieu's theories on class, gender and nation with the author's alternative perspectives of inter-group social capital, physicality and grounded cosmopolitanism. The author argues that Yogyakarta is exemplary of how everyday people make use of music to negotiate issues of power and at the same time promote peace and intergroup appreciation in culturally diverse inner-city settings.

Ocean of Sound David Toop, 1995 *Ocean of Sound* begins in 1889 at the Paris Exposition when Debussy first heard Javanese music performed. A culture absorbed in perfume, light and ambient sound developed in response to the intangibility of 20th century communications. David Toop traces the evolution of this culture, through Erik Satie to the Velvet Underground; Miles Davis to Jimi Hendrix. David Toop, who lives in London, is a writer, musician and recording artist. His other books are *Rap Attack 3* and *Exotica*,

Music of the Twentieth Century Ton de Leeuw, 2005 Ton de Leeuw was a truly groundbreaking composer. As evidenced by his pioneering study of compositional methods that melded Eastern traditional music with Western musical theory, he had a profound understanding of the complex and often divisive history of twentieth-century music. Now his renowned chronicle *Music of the Twentieth*

Century is offered here in a newly revised English-language edition. Music of the Twentieth Century goes beyond a historical survey with its lucid and impassioned discussion of the elements, structures, compositional principles, and terminologies of twentieth-century music. De Leeuw draws on his experience as a composer, teacher, and music scholar of non-European music traditions, including Indian, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical theory, composition, and scholarly thought around the globe.

The American Stravinsky Gayle Murchison, 2012-02-21

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The first study to show Copland's style development from his early works through his first widely accessible ballet/

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Spaces Speak, Are You Listening? Barry Blesser, Linda-Ruth Salter, 2009-09-18 How we experience space by listening: the concepts of aural architecture, with examples ranging from Gothic cathedrals to surround sound home theater. We experience spaces not only by seeing but also by listening. We can navigate a room in the dark, and hear the emptiness of a house without furniture. Our experience of music in a concert hall depends on whether we sit in the front row or under the balcony. The unique acoustics of religious spaces acquire symbolic meaning. Social relationships are strongly influenced by the way that space changes sound. In *Spaces Speak, Are You Listening?*, Barry Blesser and Linda-Ruth Salter examine auditory spatial awareness: experiencing space by attentive listening. Every environment has an aural architecture. The audible attributes of physical space have always contributed to the fabric of human culture, as demonstrated by prehistoric multimedia cave paintings, classical Greek open-air theaters, Gothic cathedrals, acoustic geography of French villages, modern music reproduction, and virtual spaces in home theaters. Auditory spatial awareness is a prism that reveals a culture's attitudes toward hearing and space. Some listeners can learn to see objects with

their ears, but even without training, we can all hear spatial geometry such as an open door or low ceiling. Integrating contributions from a wide range of disciplines—including architecture, music, acoustics, evolution, anthropology, cognitive psychology, audio engineering, and many others—*Spaces Speak, Are You Listening?* establishes the concepts and language of aural architecture. These concepts provide an interdisciplinary guide for anyone interested in gaining a better understanding of how space enhances our well-being. Aural architecture is not the exclusive domain of specialists. Accidentally or intentionally, we all function as aural architects.

Paris Africain James A. Winders, 2006-12-26 The growth of African immigration to France at the end of the twentieth century wrought cultural change in this epicenter of the avant-garde in European art and music. If one visits the record stores, clubs, and restaurants of contemporary Paris, one would find the influence of France's former colonies at work. James Winders presents the story of African immigrants to France as a unique chapter in the long history of the reception accorded expatriate artists in Paris. *Paris Africain* demonstrates that France's newest immigrants are making marks in French culture that will not be erased.

Radio Who's Who (1947) Cyrus Comp Andrews, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your

support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Understanding Music N. Alan Clark, Thomas Heflin, Jeffrey Kluball, 2015-12-21 Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

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