

War Soundboard 11

Rodgers and Hammerstein Archives of Recorded Sound

Listening to War J. Martin Daughtry, 2015 A landmark work within the study of conflict, sound studies, and ethnomusicology, 'Listening to War' offers a broad theorization of sound, violence, music, listening and place, while also providing a discrete window into the lives of individual Iraqis and Americans struggling to orient themselves within the fog of war.

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927-2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

War Anthem: A Sound of Battle is in the land. Op.v Joseph Kemp, 1803

Cultural Resistance, 9/11, and the War on Terror Jenifer Chao, 2017-09-01 Cultural Resistance, 9/11, and the War on Terror: Sensible Interventions offers a fresh account of the enduring cultural legacies of the September 11, 2001 terror attacks and the global war on terror through the critical lens of cultural resistance. It assesses the intersecting ways that popular culture has been deployed as oppositional practice in the post-9/11 context by documenting a collection of media texts, including a political hip hop album, a TV sitcom, a best-selling novel and studio photographs. Deviating from the conventional discursive and representative axis of mourning, nationalism and commemoration, this multimedia assemblage contests and rearticulates the political meanings, affects and visualizations of the war on terror and its global consequences. Drawing on the theoretical work of Jacques Rancière, the book also argues that these cultural artefacts are extending cultural resistance by shifting the scenes and methods of opposition to the realm of the sensible, or sensorial experiences. Never celebratory, the book encapsulates the potential of cultural practices against restricted post-9/11 regimes of visibility and audibility in the public sphere, but it also remains attentive to their blind spots, contradictions and constraints. This book offers a new angle to consider the events of 9/11, the war on terror and their continual effects, one that blurs established visions of patriotism and grief.

H.O. Pub United States. Hydrographic Office, 1917

Sounds of Modern History Daniel Morat, 2014-09-01 Long ignored by scholars in the humanities, sound has just begun to take its place as an important object of study in the last few years. Since the late 19th century, there has been a paradigmatic shift in auditory cultures and practices in European societies. This change was brought about by modern phenomena such as urbanization, industrialization and mechanization, the rise of modern sciences, and of course the emergence of new sound recording and transmission media. This book contributes to our understanding of modern European history through the lens of sound by examining diverse subjects such as performed and recorded music, auditory technologies like the telephone and stethoscope, and the ambient noise of the city.

The Oxford Handbook of Sound and Imagination Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkegaard, 2019 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 address this tendency head-on, correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination. 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.

Good Tidings and Great Joy Sarah Palin, 2013-11-12 In her New York Times bestsellers *Going Rogue* and *America by Heart*, Sarah Palin revealed the strong Christian faith that has guided her life and family. In *Good Tidings and Great Joy* she calls for bringing back the freedom to express the Christian values of the season. She asserts the importance of preserving Jesus Christ in Christmas—in public displays, school concerts, pageants, and our expressions to one another—and laments the over-commercialization and homogenization of Christmas in today's society. Interwoven throughout are personal memories and family traditions, as well as more than a dozen family photos, which illustrate the reasons why the celebration of Jesus Christ's nativity is the centerpiece of her faith. Palin believes it is imperative that we stand up for our beliefs before the element of faith in a glorious and traditional holiday like Christmas is marginalized and ignored. She also encourages readers to see what is possible when we unite in defense of our religious convictions and ignore the politically correct Scrooges seeking to take Christ out of Christmas. *Good Tidings and Great Joy* is a call to action to openly celebrate the joys of Christianity, and say Merry Christmas to one another.

Sounds of War Annegret Fauser, 2013-04-19 What role did music play in the United States during World War II? How did composers reconcile the demands of their country and their art as America mobilized both militarily and culturally for war? Annegret Fauser explores these and many other questions in the first in-depth study of American concert music during World War II. While Dinah Shore, Duke Ellington, and the Andrews Sisters entertained civilians at home and G.I.s abroad with swing and boogie-woogie, Fauser shows it was classical music that truly distinguished musical life in the wartime United States. Classical music in 1940s America had a ubiquitous cultural presence—whether as an instrument of propaganda or a means of entertainment, recuperation, and uplift—that is hard to imagine today, and Fauser suggests that no other war enlisted culture in general and music in particular so consciously and unequivocally as World War II. Indeed, the day after the attack on Pearl Harbor, Group Theatre director Harold Clurman wrote to his cousin, Aaron Copland: So you're back in N.Y. . . ready to defend your country in her hour of need with lectures, books, symphonies! Copland was in fact involved in propaganda missions of the Office of War Information, as were Marc Blitzstein, Elliott Carter, Henry Cowell, Roy Harris, and Colin McPhee. It is the works of these musical greats—as well as many other American and exiled European composers who put their talents to patriotic purposes—that form the core of Fauser's enlightening account. Drawing on music history, aesthetics, reception history, and cultural history, *Sounds of War* recreates the remarkable sonic landscape of the World War II era and offers fresh insight to the role of music during wartime.

A New English Dictionary on Historical Principles James Augustus Henry Murray, 1919

Sound Military Decision Naval War College, 2019-11-26 *Sound Military Decision* by Naval War College. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Dissonances of Modernity Irene Gómez-Castellano, Aurélie Vialette, 2021-03-15 *Dissonances of Modernity* illuminates the ways in which music, as an artifact, a practice, and a discourse redefines established political, social, gender, and cultural conventions in Modern Spain. Using the notion of dissonance as a point of departure, the

volume builds on the insightful approaches to the study of music and society offered by previous analyses in regards to the central position they give to identity as a socially and historically constructed concept, and continues their investigation on the interdependence of music and society in the Iberian Peninsula. While other serious studies of the intersections of music and literature in Spain have focused on contemporary usage, *Dissonances of Modernity* looks back across the centuries, seeking the role of music in the very formation of identity in the peninsula. The volume's historical horizon reaches from the nineteenth-century War of Africa to the Catalan working class revolutions and Enric Granados' central role in Catalan identity; from Francisco Barbieri's Madrid to the Wagnerian's influence in Benito Perez Galdos' prose; and from the predicaments surrounding national anthems to the use of the figure of Carmen in Francoist' cinema. This volume is a timely scholarly addition that contemplates not only a broad corpus that innovatively comprises popular and high culture--zarzuelas, choruses of industrial workers, opera, national anthems--but also their inter-dependence in the artists' creativity.

The Wars [sound Recording] Timothy Findley,1982
Sailing Directions for Ireland United States. Hydrographic Office,1934
Move to the Sound of the Guns James Steele,2021 Vietnam War
Listen Michel Faber,2023-11-28 I'm not here to change your mind about Dusty Springfield or Shostakovich or Tupac Shakur or synthpop. I'm here to change your mind about your mind. There are countless books on music with much analysis given to musicians, bands, eras and/or genres. But rarely does a book delve into what's going on inside us when we listen. Michel Faber explores two big questions: how do we listen to music and why do we listen to music? To answer these questions, he considers a range of factors, which includes age, illness, the notion of cool, commerce, the dichotomy between good and bad taste and much more. From the award-winning author of *The Crimson Petal and the White* and *Under the Skin*, this idiosyncratic and philosophical book reflects Michel Faber's lifelong obsession with music of all kinds. *Listen* will change your relationship with the heard world.
Sounds of War Emma Hanna,2020-03-05 Music in all its forms was an indispensable part of everyday life in Britain's armed forces during the Great War.
A Cultural History of Sound, Memory, and the Senses Joy Damousi,Paula Hamilton,2016-12-08 Cover -- Title -- Copyright -- Contents -- List of Figures -- Introduction: Leaning In -- 1 Sound Studies Today: Where Are We Going? -- PART I Sound and Voice -- 2 The World Wanderings of a Voice: Exhibiting the Cylinder Phonograph in Australasia -- 3 Are You Sitting Comfortably?: The Changing Position of Storytellers on Early Australian Radio -- 4 Lindbergh's Voice -- 5 Noisy Classrooms and the Quiet Corner: The Modern School, Sound and the Senses -- PART II Sound and Violence -- 6 Throwing Down the Gauntlet: Voice, Power and Sexual Violence in Penal New South Wales -- 7 Startling Reports: Gunfire as Social Soundscape in Early Colonial Australia -- 8 Sounds and Silence of War: Dresden and Paris during World War II -- 9 Hearing the 1965-66 Indonesian Anti-Communist Repression: Sensory History and Its Possibilities -- 10 For a Few Seconds, Imagine: An Aural Experience of Six Days of Terror at the Stadium of Chile, 12-17 September 1973 -- PART III Sensory Memories -- 11Big Smoke Stacks: Competing Memories of the Sounds and Smells of Industrial Heritage -- 12 Intimate Strangers: Multisensorial Memories of Working in the Home -- 13 Botanical Memory: Materiality, Affect and Western Australian Plant Life -- 14 If I Ever Hear It, It Takes Me Straight Back There: Music, Autobiographical Memory, Space and Place -- 15 Seeing in Black and White: Visualizing Shadow Sisters among Metaphors of Light and Dark -- Contributors -- Index
Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound Rodgers and Hammerstein Archives of Recorded Sound,1981

Hear Where We Are Michael Stocker,2013-08-20 Throughout history, hearing and sound perception have been typically framed in the context of how sound conveys information and how that information influences the listener. *Hear Where We Are* inverts this premise and examines how humans and other hearing animals use sound to establish acoustical relationships with their surroundings. This simple inversion reveals a panoply of possibilities by which we can re-evaluate how hearing animals use, produce, and perceive sound. Nuance in vocalizations become signals of enticement or boundary setting; silence becomes a field ripe in auditory possibilities; predator/prey relationships are infused with acoustic deception, and sounds that have been considered territorial cues become the fabric of cooperative acoustical communities. This inversion also expands the context of sound perception into a larger perspective that centers on biological adaptation within acoustic habitats. Here, the rapid synchronized flight patterns of flocking birds and the tight maneuvering of schooling fish becomes an acoustic engagement. Likewise, when stridulating crickets synchronize their summer evening chirrups, it has more to do with the ‘cricket community’ monitoring their collective boundaries rather than individual crickets establishing ‘personal’ territory or breeding fitness. In *Hear Where We Are* the author continuously challenges many of the bio-acoustic orthodoxies, reframing the entire inquiry into sound perception and communication. By moving beyond our common assumptions, many of the mysteries of acoustical behavior become revealed, exposing a fresh and fertile panorama of acoustical experience and adaptation.

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War Soundboard 11 Introduction

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