

"music Paradise"

Colleen Ballerino Cohen

Take Me to My Paradise Colleen Ballerino Cohen, 2010-09-27 The British Virgin Islands (BVI) markets itself to international visitors as a paradise. But just whose paradise is it? Colleen Ballerino Cohen looks at the many players in the BVI tourism culture, from the tourists who leave their graffiti at beach bars that are popularized in song, to the waiters who serve them and the singers who entertain them. Interweaving more than twenty years of field notes, Cohen provides a firsthand analysis of how tourism transformed the BVI from a small neglected British colony to a modern nation that competes in a global economic market. With its close reading of everything from advertisements to political manifestos and constitutional reforms, *Take Me to My Paradise* deepens our understanding of how nationalism develops hand-in-hand with tourism, and documents the uneven impact of economic prosperity upon different populations. We hear multiple voices, including immigrants working in a tourism economy, nationalists struggling to maintain some control, and the anthropologist trying to make sense of it all. The result is a richly detailed and accessible ethnography on the impact of tourism on a country that came into being as a tourist destination.

Poetry in English and Metal Music Arturo Mora-Rioja, 2023-05-05 Many metal songs incorporate poetry into their lyrics using a broad array of techniques, both textual and musical. This book develops a novel adaptation, appropriation, and quotation taxonomy that both expands our knowledge of how poetry is used in metal music and is useful for scholars across adaptation studies broadly. The text follows both a quantitative and a qualitative approach. It identifies 384 metal songs by 224 bands with intertextual ties to 146 poems written by fifty-one different poets, with a special focus on Edgar Allan Poe, John Milton's *Paradise Lost* and the work of WWI's War Poets. This analysis of transformational mechanisms allows poetry to find an afterlife in the form of metal songs and sheds light on both the adaptation and appropriation process and on the semantic shifts occasioned by the recontextualisation of the poems into the metal music culture. Some musicians reuse – and sometimes amplify – old verses related to politics and religion in our present times; others engage in criticism or simple contradiction. In some cases, the bands turn the abstract feelings evoked by the poems into concrete personal experiences. The most adventurous recraft the original verses by changing the point of view of either the poetic voice or the addressed actors, altering the vocaliser of the narrative or the gender of the protagonists. These mechanisms help metal musicians make the poems their own and adjust them to their artistic needs so that the resulting product is consistent with the expectations of the metal music culture.

Music Writing Literature, from Sand via Debussy to Derrida Peter Dayan, 2017-07-05 Why does poetry appeal to music? Can music be said to communicate, as language does? What, between music and poetry, is it possible to translate? These fundamental questions have remained obstinately difficult, despite the recent burgeoning of word and music studies. Peter Dayan contends that the reasons for this difficulty were worked out with extraordinary rigour and consistency in a French literary tradition, echoed by composers such as Berlioz and Debussy, which stretches from Sand to Derrida. Their writing shows how it is both necessary and futile to look for music in poetry, or for poetry in music: necessary, because each art defines itself by reference to what it is not, and cannot be, in order to point to an idealized totality outside itself; futile, because the musicality of poetry, like the poetic meaning of music, must remain as elusive as that idealized totality; its distance is the very condition of the art. Thus is generated a subtle but unmistakable general definition of the nature of art which has proved uniquely able to survive all the probings of poststructuralism. That definition of art is inseparable from a disturbingly effective scepticism towards all forms of explication and explanation in critical discourse, so it is doubtless not surprising that critics in general have done their best to ignore it. But by bringing out what Sand, Baudelaire, Mallarmé, Proust, Debussy, Berlioz, Barthes, and Derrida all do in the same way as they work on the limits of the analogy between music and literature, this book shows how it is possible, productive, illuminating, and fascinating to work on those limits; though to do so, as we find repeatedly, in Chopin's dreams as in Derrida's 'tombeaux', requires us to have the courage to face, in music, our literal death, and the limits of our intelligence.

The Art of Digital Music David Battino, Kelli Richards, 2005 Some of the great modern artists of digital--including Alan Parsons, Herbie Hancock, BT, Todd Rundgren, Steve Reich, and Phil Ramone--explain how they use digital technology to expand their range of creative choices. Original.

Word and Music Studies, 2016-08-29 The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA). The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years. The first section of this volume comprises ten articles that discuss, or are methodologically based upon, Scher's many analyses of and critical commentaries on the field, particularly on interrelationships between words and music. The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T. S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner. The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage. Eight scholars investigate - and often problematize - widespread assumptions regarding 'national' and 'cultural' music, language, plots, and production values in musical stage works. Topics include the National Socialists' construction of German national identity; reception-based examinations of cultural identity and various "national" opera styles; and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works.

Word and Music Studies Suzanne M. Lodato, Walter Bernhart, Suzanne Aspden, 2002 The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA). The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years. The first section of this volume comprises ten articles that discuss, or are methodologically based upon, Scher's many analyses of and critical commentaries on the field, particularly on interrelationships between words and music. The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T. S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner. The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage. Eight scholars investigate - and often problematize - widespread assumptions regarding 'national' and 'cultural' music, language, plots, and production values in musical stage works. Topics include the National Socialists' construction of German national identity; reception-based examinations of cultural identity and various national opera styles; and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works.

Classical Music Paradise Takeisha Hardaway, 2021-01-26 The author Takeisha Hardaway has been studying classical music every since at the age of 12. Then during out through the years of being classically train, Takeisha decides to write her own composition which contains the periods of the classical music in many different types of form. So now Takeisha wants to share her knowledge and passion with anyone who's interesting in learning classical music.

I Believe in Music Ikutar_ Kakehashi, 2002 (Book). Published to coincide with the 30th anniversary of the Roland Corporation, this is the inspiring and heartfelt memoir of Ikutaro Kakehashi, a pioneering figure in electronic music instruments and the company's visionary founder. From war-torn Japan to his first watch repair business to the dawn of and subsequent enormous leaps of electronic musical instruments, Kakehashi's story is sometimes wry, sometimes touching, always wise. Through it all, Kakehashi has believed in music above else: his first priority has always been an unwavering passion for expanding the potential for artistic expression. Everyone from music aficionados to those looking for time-tested business savvy will enjoy his unique story. The book

features fantastic photos throughout, including an 8-page full-color section. Ikutaro Kakehashi founded the Roland Corporation in 1972. He lives in Hosoe-cho, Hamamatsu City, Japan. Robert Olsen worked for 25 years in the international music trade before switching careers to become a college instructor and free-lance author. He lives in Northbrook, IL.

Catalog of Copyright Entries Library of Congress. Copyright Office, 1968

Absolute Radio Phillip Nyakpo, 2022-09-06 From the heart of Africa, a spellbinding true story of entrepreneurship, media, culture, and tradition, all tastefully rolled into one! Absolute Radio is an authentic story of girls and boys who became women and men - and heroes - on the wings of a radio station. Running the course of 25 years, the story comes from the culturally stylish twin city of Sekondi-Takoradi in Ghana, with global footprints. It is the most tantalising and ground-breaking body of work about Ghana's private broadcasting industry. The author, former journalist Phillip Nyakpo, is himself an eye-witness and a participant in these true events. From his base in Perth, Australia, Phillip interviewed women and men across four continents who made it happen over a quarter of a century. The result is that he opened up to the world, a character and spirit of Africa that is all too often missing. In telling the story, he writes a compelling narrative that is delicate, witty, eye-opening, and wonderfully inspiring.

Holy Cross, Life-Giving Tree Donnel O'Flynn, 2017-07-17 A historical perspective of the image of the cross as one of life instead of death What would Christianity be like if the principle of a new creation were its guiding idea, and the Cross as Life-Giving Tree its central image? After exploring this principle's deep roots in tradition, worship, and art, this book proposes Hildegard of Bingen's concept of *viriditas*—"green-ness"—as a way to know it in daily life. It claims the Cross as healer of division, both among followers of Jesus and among the nations. Holy Cross, Life-Giving Tree is illustrated with Cross images from throughout the Christian world and compares eastern Christian liturgies of the Cross with those of the west. It recounts the origins of the early Jerusalem cult of the Cross, and invites readers to meditate on Scripture passages used by ancient artists. Each of its six chapters ends with reflection questions for going deeper. Holy Cross, Life-Giving Tree is designed for use by study groups or by individuals.

The Music Makers Deena Rosenberg, Bernard Rosenberg, 1979 Thirty-two composers, conductors, performers, scholars, patrons, critics and others integrally involved in the American classical music milieu offer perceptions, criticisms and praise in assessing the music world and their experiences.

Creative Research in Music Anna Reid, Neal Peres Da Costa, Jeanell Carrigan, 2020-12-29 Creative Research in Music explores what it means to be an artistic researcher in music in the twenty-first century. The book delineates the myriad processes that underpin successful artistic research in music, providing best practice exemplars ranging from Western classical art to local indigenous traditions, and from small to large-scale, multi-media and cross-cultural work formats. Drawing on the richness of creative research work at key institutions in South-East Asia and Australian, this book examines the social, political, historical and cultural driving forces that spur and inspire excellence in creative research to extend and to cross boundaries, to sustain our music industry, to advocate for the importance of music in our world, and to make it clear that music matters. In the chapters, our authors present the ideas of informed practice, innovation and transcendence from diverse international perspectives. Each of these three themes has an introductory section where the theme is explored and the chapters in that section introduced. Taken as a whole, the book discusses how the themes in combination, with reference to the authorial group, are able to transform music pedagogy and performance for our global and complex world. Chapter 9 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

The Oxford Handbook of Music Censorship Patricia Ann Hall, 2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day ; Includes unique case studies of music censorship unfamiliar to Western audiences ; Documents censorship through a necessarily

intersectional lens. --Oxford University Press.

The Oxford Handbook of Music Censorship Patricia Hall, 2017-09-27 Throughout history and across the globe, governments have taken a strong hand in censoring music. Whether in the interests of safeguarding the moral and religious values of their citizens or of promoting their own political goals, the character and severity of actions taken to suppress and control music that has been categorized as unacceptable, immoral, or as the Nazi's termed the music of Jewish and modernist composers, degenerate, ranges from economic sanctions to forced immigration, imprisonment, and death. Yet in almost all cases composers found methods to counter this suppression and to let their voices be heard, even through the very music they were often forced to compose for the oppressing parties. In this first major collection of its kind, thirty contributors tackle centuries of music censorship across the globe from the medieval era to the modern day. Case studies address a number of instances both well- and lesser-known, including the tumultuous history of Wagner and Israel, rap music in the United States, silencing of women composers, and music in post-revolutionary Iran. Sections are organized by nature of censorship - religious, racial, and sexual - and type of government enforcement - democratic, totalitarian, and transitional. Focusing on individual composers and artists as well as eras within single countries, this Handbook champions the efficacy of music as an agent of collective power and resilience.

Pierre Key's Music Year Book ,1926

Who's who in Music ,1913

Who's who in Music Henry Saxe Wyndham, Geoffrey L'Epine, 1915

The New Educator's Library: Training in music ,1922

Music Theory and Natural Order from the Renaissance to the Early Twentieth Century

Suzannah Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music. The understanding of what 'nature' is, however, is subject to cultural and historical differences. In exploring ways in which music theory has represented and employed natural order since the scientific revolution, this volume asks some fundamental questions not only about nature in music theory, but also the nature of music theory. In an array of different approaches, ranging from physical acoustics to theology and Lacanian psychoanalysis, these essays examine how the multifarious conceptions of nature, located variously between scientific reason and divine power, are brought to bear on music theory. They probe the changing representations and functions of nature in the service of music theory and highlight the ever-changing configurations of nature and music, as mediated by the music-theoretical discourse.

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