

## Rock Music Wikipedia

There is undoubtedly considerable intellectual and methodological progress evident in approaches to linguistics, from systemic and formal methods, to post-Newtonian transpersonal, non-local models of meaning co-creation built within contemporary language studies. Indeed, such changes are constant - the 20th century product orientation of linguistic research is currently being complemented by ecolinguistic processes, with the linearity of scientific perception and treatment being replaced by the dynamic and multispectral approach of "ecological" theory. This book provides a richly detailed an.

A Companion to Folklore presents an original and comprehensive collection of essays from international experts in the field of folklore studies. Unprecedented in depth and scope, this state-of-the-art collection uniquely displays the vitality of folklore research across the globe. An unprecedented collection of original, state of the art essays on folklore authored by international experts Examines the practices and theoretical approaches developed to understand the phenomena of folklore Considers folklore in the context of multi-disciplinary topics that include poetics, performance, religious practice, myth, ritual and symbol, oral textuality, history, law, politics and power as well as the social base of folklore Selected by Choice as a 2013 Outstanding Academic Title

From the favorites of Tin Pan Alley to today's international blockbusters, the stylistic range required of a musical theatre performer is expansive. Musical theatre roles require the ability to adapt to a panoply of characters and vocal styles. By breaking down these styles and exploring the output of the great composers, Songwriters of the American Musical Theatre offers singers and performers an essential guide to the modern musical. Composers from Gilbert and Sullivan and Irving Berlin to Alain Boublil and Andrew Lloyd Webber are examined through a brief biography, a stylistic overview, and a comprehensive song list with notes on suitable voice types and further reading. This volume runs the gamut of modern musical theatre, from English light opera through the American Golden Age, up to the "mega musicals" of the late Twentieth Century, giving today's students and performers an indispensable survey of their craft.

GameAxis Unwired is a magazine dedicated to bring you the latest news, previews, reviews and events around the world and close to you. Every month rain or shine, our team of dedicated editors (and hardcore gamers!) put themselves in the line of fire to bring you news, previews and other things you will want to know.

Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to communicate emotions, thoughts, political statements, social relationships, and physical expressions. But, just as language can mediate the construction and negotiation of developing identities, so music can also be a means of communication through which aspects of people's identities are constructed. Music can have a profound influence on our developing sense of identity, our values, and our beliefs, be it from rock music, classical music, or jazz. Musical identities (MacDonald, Hargreaves and Miell, 2002) was unique in being in being one of the first books to explore this fascinating topic. This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities, which concern their definition, development, and the identification of individual differences, as well as four main real-life contexts in which musical identities have been investigated, namely in music and musical institutions; specific geographical communities; education; and in health and well-being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main sections.

The first, 'Sociological, discursive and narrative approaches', includes several general theoretical accounts of musical identities from this perspective, as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above, namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real-life contexts identified above, namely 'Musical institutions and practitioners', 'Education', and 'Health and well-being'. The seventh and final main section of the Handbook - 'Case studies' - includes chapters which look at particular musical identities in specific times, places, or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music, in digital technology, and in their role in society as a whole, such that the study of musical identity is likely to proliferate even further in the future.

Facharbeit (Schule) aus dem Jahr 2012 im Fachbereich Englisch - Landeskunde, Note: 1,0, , Sprache: Deutsch, Abstract: Irish Celtic traditional music has been a typical identification mark for Irish people and the other Celtic nations for a long time. Even today the terms "Celtic" and "Irish" are very common in the music business and especially in the rock and pop sector. This is because since the 1960s a lot of bands have combined traditional elements of folk music with rock and pop which is known worldwide and this way the bands created new genres. The famous Celtic rock band Horslips made the first step by mixing elements in this manner and the U2 carry on this phenomenon with their music being one of the most famous in the world. The main theme of this research paper is presenting the Irish Celtic traditional folk music and its characteristics and pointing out how it has influenced the rock and pop music. Examples will be given with famous bands that have incorporated these influences and connected them with idioms of various styles of rock and popular music. The focus is set on Ireland because it is most famous for its Celtic music and therefore plays an essential role.

Through an international range of research, this volume examines how informal urban street markets facilitate the informal and formal economy not merely in terms of the traditional concerns of labor and consumption, but also in regards to cultural and spatial contingencies. In many places, street markets and their populace have been marginalized and devalued. At times, there are clear governance procedures that aim to prevent them, yet they continue to emerge in even in the most institutionalized societies. This book gives serious consideration to what these markets reveal about urban life in a time of globalized, rapid urbanization and flows of people, knowledge and goods.

Al meer dan 25.000 keer gelezen en geluisterd in Nederland en België! Dé internationale sexy bestsellersensatie vol humor. Hannah Wells heeft een enorme crush op Justin Kohl, de hunk van het footballteam. Maar hoe kan ze ervoor zorgen dat hij haar eindelijk ziet staan? Garrett Graham is de populaire aanvoerder van het ijshockeyteam. Maar hij kan ijshockey wel vergeten als hij niet snel zijn filosofiegemiddelde verbetert met behulp van bijles. Hij laat zijn oog vallen op de sarcastische brunette die als enige van de klas een goed cijfer heeft gehaald voor het tentamen dat hij over moet doen. Het enige probleem: zij heeft helemaal geen zin om hem te helpen. Garrett is echter niet voor één gat te vangen en bedenkt een sluw plan: zij geeft hem bijles, en hij doet een tijdje alsof hij haar vriendje is. Als Hannah namelijk een paar keer als zijn date op feestjes wordt gezien, zal ze daarmee ongetwijfeld de aandacht van Justin trekken. In een vlaag van verstandsverbijstering gaat Hannah akkoord met de deal. Dat kan niet misgaan... toch? De deal is het eerste deel in de Off Campus-serie van Elle Kennedy, die zich afspeelt op de fictieve Briar University. Alle delen zijn los van elkaar te lezen. Ook schreef ze een serie van vier boeken getiteld Briar U.

This book summarizes the organized competitions held during the first NIPS competition track. It provides both theory and

applications of hot topics in machine learning, such as adversarial learning, conversational intelligence, and deep reinforcement learning. Rigorous competition evaluation was based on the quality of data, problem interest and impact, promoting the design of new models, and a proper schedule and management procedure. This book contains the chapters from organizers on competition design and from top-ranked participants on their proposed solutions for the five accepted competitions: The Conversational Intelligence Challenge, Classifying Clinically Actionable Genetic Mutations, Learning to Run, Human-Computer Question Answering Competition, and Adversarial Attacks and Defenses.

The major objective of this collection of 28 essays is to analyze the trends, musical formats, and rhetorical devices used in popular music to illuminate the human condition. By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today, *The Routledge History of Social Protest in Popular Music* aims to be a probing introduction to the history of social protest music, ideal for popular music studies and history and sociology of music courses.

*Wat We Deden Met de Vakansie: Ik deed Met vakansie dat ik lozeerde bij opa die heeft een groot Wit paart en een tuin die is Heelemaal zwart. Behalve een wit paard had opa een zeis en zichtbaar gebeente. Normaal opgroeien bij zo'n opa valt niet mee. En nou moet Suzan dus het familiebedrijf overnemen, terwijl iedereen haar verslijt voor een toverfeetje... Intussen wordt de Schijfwereld onverhoeds overvallen door een nieuw soort wilde muziek waardoor mensen zomaar totaal veranderen. Muziek met Rotsen erin. Die muziek heeft een Ziel: hij leeft. En je komt er niet zomaar vanaf. Voorzien van diverse trollen, Govd en andere dwergen, tovenaars, Snikkel de rasondernemer en een belezen orang-oetan.*

A vivid and energetic history of Van Halen's legendary early years After years of playing gigs everywhere from suburban backyards to dive bars, Van Halen — led by frontman extraordinaire David Lee Roth and guitar virtuoso Edward Van Halen — had the songs, the swagger, and the talent to turn the rock world on its ear. The quartet's classic 1978 debut, *Van Halen*, sold more than a million copies within months of release and rocketed the band to the stratosphere of rock success. On tour, Van Halen's high-energy show wowed audiences and prompted headlining acts like Black Sabbath to concede that they'd been blown off the stage. By the year's end, Van Halen had established themselves as superstars and reinvigorated heavy metal in the process. Based on more than 230 original interviews — including with former Van Halen bassist Michael Anthony and power players like Pete Angelus, Marshall Berle, Donn Landee, Ted Templeman, and Neil Zlozower — *Van Halen Rising* reveals the untold story of how these rock legends made the unlikely journey from Pasadena, California, to the worldwide stage.

In an age when the supply of gasoline to feed this modern American society has become both more expensive and more scarce questions are being pondered. Inquires like, 'How can a modern society scale back its dependence on gasoline as a motive source?' 'Are there genuine alternative power sources?' 'Are they the answer to a growing crisis?' Recent announcements of hybrids like those from Honda, Toyota, and Ford have really brought attention to this issue. Hybrids that use both gasoline engines and electric motors. Really, though, alternative power sources have been around for as long as the automobile has been. The battle between and among the steam car, the electric and the gas car was fought out in the first couple of decades of the twentieth

century. This book explores the ins and outs of that battle. A struggle from which the gasoline car emerged completely victorious. To such an extent that steam cars and electric cars virtually disappeared from the scene for many decades. We will look over all three alternatives, exploring their advantages and disadvantages. We will also look over the obstacles to the steamers and the electrics. Barriers that still exist to a certain extent. Handicaps that caused their disappearance in the first place.

We tap our foot to a beat or love a favorite melody. It has been a part of human life since earliest times. Why music? It is the most direct means we have to communicate. Today it blares or whispers at us from a thousand venues: we have Tchaikovsky, Tony Bennett, the Beatles, Elvis, and Carry Underwood. What will be the mainstay of musical taste in fifty years -- or even another ten? This is my seventh book. In ten years I will be writing another book, and I will bring you up-to-date on the latest musical tastes. See you then! Bernie Keating

Focus: Popular Music in Contemporary India examines India's musical soundscape beyond the classical and folk traditions of old to consider the culturally, socially, and politically rich contemporary music that is defining and energizing an Indian youth culture on the precipice of a major identity shift. From Bollywood film songs and Indo-jazz to bhangra hip-hop and Indian death metal, the book situates Indian popular music within critical and historical frameworks, highlighting the unprecedented changes the region's music has undergone in recent decades. This critical approach provides readers with a foundation for understanding an Indian musical culture that is as diverse and complex as the region itself. Included are case studies featuring song notations, first-person narratives, and interviews of well-known artists and emerging musicians alike. Illuminated are issues of great import in India today—as reflected through its music—addressing questions of a "national" aesthetic, the effects of Western music, and identity politics as they relate to class, caste, LGBTQ perspectives, and other marginalized voices. Presented through a global lens, Focus: Popular Music in Contemporary India contextualizes the dynamic popular music of India and its vast cultural impact. In this book, Spracklen and Spracklen use the idea of collective memory to explore the controversies and boundary-making surrounding the genesis and progression of the modern gothic alternative culture. They suggest that the only way for goth culture to survive is if it becomes transgressive and radical again.

FREEDOM has its own very informative website: visit [www.humancondition.com](http://www.humancondition.com) The fastest growing realization everywhere is that humanity can't go on the way it is going. Indeed, the great fear is we're entering endgame where we appear to have lost the race between self-destruction and self-discovery?the race to find the psychologically relieving understanding of our 'good and evil'-afflicted human condition. Well, astonishing as it is, this book by biologist Jeremy Griffith presents the 11th hour breakthrough biological explanation of the human condition necessary for the psychological rehabilitation and transformation of our species! The culmination of 40 years of studying and writing about our species' psychosis, FREEDOM delivers nothing less than the holy grail of insight we have needed to free ourselves from the human condition. It is, in short, as Professor Harry Prosen, a former president of the Canadian Psychiatric Association, asserts in his Introduction, 'The book that saves the world'. Griffith has been able to venture right to the bottom of the dark depths of what it is to be human and return with the fully accountable, true explanation of

our seemingly imperfect lives. At long last we have the redeeming and thus transforming understanding of human behaviour! And with that explanation found all the other great outstanding scientific mysteries about our existence are now also able to be truthfully explained?of the meaning of our existence, of the origin of our unconditionally selfless moral instincts, and of why we humans became conscious when other animals haven't. Yes, the full story of life on Earth can finally be told?and all of these incredible breakthroughs and insights are presented here in this 'greatest of all books'.

This book provides a summary of the manifold audio- and web-based approaches to music information retrieval (MIR) research. In contrast to other books dealing solely with music signal processing, it addresses additional cultural and listener-centric aspects and thus provides a more holistic view. Consequently, the text includes methods operating on features extracted directly from the audio signal, as well as methods operating on features extracted from contextual information, either the cultural context of music as represented on the web or the user and usage context of music. Following the prevalent document-centered paradigm of information retrieval, the book addresses models of music similarity that extract computational features to describe an entity that represents music on any level (e.g., song, album, or artist), and methods to calculate the similarity between them. While this perspective and the representations discussed cannot describe all musical dimensions, they enable us to effectively find music of similar qualities by providing abstract summarizations of musical artifacts from different modalities. The text at hand provides a comprehensive and accessible introduction to the topics of music search, retrieval, and recommendation from an academic perspective. It will not only allow those new to the field to quickly access MIR from an information retrieval point of view but also raise awareness for the developments of the music domain within the greater IR community. In this regard, Part I deals with content-based MIR, in particular the extraction of features from the music signal and similarity calculation for content-based retrieval. Part II subsequently addresses MIR methods that make use of the digitally accessible cultural context of music. Part III addresses methods of collaborative filtering and user-aware and multi-modal retrieval, while Part IV explores current and future applications of music retrieval and recommendation.>

In the last five years thousands of articles have been written about the white privilege and millions of times have been distributed on social networks. The main idea of ??these articles is the existence of a privilege that the white artists (more in the USA and UK) benefit, a privilege that lacks or is at a lower level for black people and other minorities. In this report I will explore a small part of the music industry from the USA, more precisely I will investigate the contribution, greater or lesser, of black and white artists in the production and writing of their albums. The artists investigated in this report are Taylor Swift, Kanye West, Beyoncé, Kendrick Lamar, Macklemore & Ryan, Adele and Beck. I selected these artists because the music produced and released by them were used to provide examples of racial discrimination that takes place in the music industry. Why black artists do not win the Album of the Year so often as white artists? The purpose of this report is to show (within the limits of the information used): - the creativity, originality and novelty of the investigated artists; - the artist who enjoys a greater contribution in the production and writing of songs from the album or albums that have been released; - whether the awards and recognition offered by the USA music industry

are based on originality, creativity and novelty in music, or are offered based on the colour of the skin; - what are the differences between the music recognized by receiving an award and music that did not receive an award, but was nominated for the music award (either by the vote of the general public or by the vote of the members of the jury that awarded the song or the album); - whether the loss of the award is a direct and personal non-recognition of the artist who performed the songs and under whose name the songs and album are released; - whether the loss of the award is a direct and personal non-recognition of the producers and lyricists who created parts of a song and the album; - reasons that might justify why white artists receive more recognition than black artists in the music industry (only the artists in this report and Grammy Awards: Album of the Year, Best Rap Album, MTV, Beyoncé versus Taylor Swift regarding the originality of two songs). This report was born out of the urgent need to confront and challenge the core arguments of black artists who feel and promote the idea of injustice regarding their music, hoping to provide clearer, more transparent information and better-founded reasons for the institution's decision to award the white artists from this report. Black artists and white artists are in need of answers and this report is a meditative resource about the recognition of their contribution in the music industry. In this report interested people about music and awards will find the space to read about it and confront their knowledge with the report's findings. The report can be used to calm the realities of racism and can provide a point of reference of the quality, originality and novelty of the music used in this report, but also for future artists waiting to be discovered. The findings of the report might be a challenge for people with a fixed opinion about who is the best artist despite the evidence used. In the end, the findings of this report are a challenge for the music industry as well, as it contributes to the wider discussion about creativity, originality and novelty of the artists and who/which artist/song/album should get the higher award.

Charles Westover grew up in a small midwestern town, learning guitar at an early age. After graduating high school, he joined the Army, married and shipped off to Europe where he honed his singing and guitar skills. Back home, Westover joined a local band while working at a carpet store. Soon he co-wrote, ""Runaway,"" one of the great rock and roll songs of the era and took on the stage name Del Shannon. Shannon went on to record many more hits and became a superb interpreter of the songs of other. He was the first American recording artist to cover a Beatles' tune, wrote Peter and Gordon's ""I Go to Pieces,"" and produced hit records for Brian Hyland and the rock group, Smith. At a time when his career seemed to be on the upswing, Shannon's live ended tragically at his Southern California home. A rock legend himself, he would eventually be inducted into the Rock and Roll Hall of Fame. If you appreciate the great rock singers of the past, you will want to read *The Music of Del Shannon*.

This book sets out to explore the connections between megalithic monuments and Rock 'n' Roll music by first addressing what the megalithic structures would have originally meant to the builders and users of these sites and at the statements they were making at that time. It then looks at how Rock 'n' Roll artists have incorporated images of these monuments into album cover designs by looking at specific examples, in an attempt to understand why, despite being separated by millennia from the original builders, they chose to use such places to represent the statements they are making through their music in the late 20th and early 21st centuries.

Scholar and singer Lawrence Pitilli explores doo-wop acapella groups as manifestations of urban change, mass migrations, ethnic acculturation and changing radio and recording industries. He reveals how groups displayed the dynamics of cultural change in the “sounds”—sonic and linguistic—that every generation seeks to make and remake for themselves.

As seen on Antimusic.com, Examiner.com, I Am Entertainment and SKOPE Magazine, “Your Band Is A Virus! Expanded Edition” is the bigger and better version of the bestselling book “Your Band Is A Virus - Behind-the-Scenes & Viral Marketing for the Independent Musician”. Almost double the size of its predecessor, “Your Band Is A Virus! Expanded Edition” is the ultimate music marketing guide for serious independent musicians and bands. Independent musicians in 2012 find themselves more confused than ever before, and finding good information can be a challenge. “Your Band Is A Virus - Expanded Edition” suggests a neutral and clear perspective, rather than feeding any industry illusions of jumping from the jam space to Rolling Stone. Advocating presenting the right product to the world, timing a release properly, promoting to music blogs and publications with a personal touch, outsourcing and freelancing your way to success, building a virtual army of allies, bloggers and writers, embracing the free music model, thinking outside the box, and building on every achievement, “Your Band Is A Virus” presents a very human, actionable and rational approach to music marketing coming from James Moore, an independent promoter who has tried all the tactics himself, and writes in a humorous and conversational tone. This expanded edition also features bonus industry interviews with major players like Stewart Epps (producer who has worked with Elton John, Led Zeppelin) and Andy Gesner (CEO of HIP Video Promo). “Bottom Line: This book can really change your life.” - Indie Music Digest “Through a step-by-step process, Moore, essentially walks the independent musician through techniques that will get him, her or them to the next level of making a name for themselves in the music biz. “Your Band Is A Virus - Expanded Edition,” is inspiring, relevant and informative.” - Examiner.com “Whether you're just starting out, looking to expand your band's fan base, or just want to revamp your web presence — or even if you want to become one of the people who helps bands do this stuff — we can safely highly recommend Your Band Is A Virus.” - Aarti Kelapure, Evolver.fm “This book is one of the premiere promotional tools available to independent musicians who have a strong desire to succeed in today's music business.” - Senseational (Music Editor, I Am Entertainment Magazine) “With the music industry in constant flux, someone needs to be a guide through the murky waters of getting original music out to the masses. Independent promoter James Moore has done just that with his book “Your Band Is A Virus,” which is now called “Your Band Is A Virus – Expanded Edition.” - Cornelius Fortune, the Michigan Chronicle “A complete marketing guide for musicians which has extensive resources that will help an emerging musician to publicize his music at the best prices.” - Musicperk.com “This book has meat.” - Heather Jacks, The Noise Beneath The Apple “If you read Malcom Gladwell's best-seller “The Tipping Point” and you were wondering “now how do I apply this to market my music?”- Moore is here to answer your prayers.” - Red House Reviews “This is an easy to read and essential tool for any independent band.” - The Mosh Pit Music “There are hundreds, if not thousands of relevant links in this book.” - Two Guys Metal Reviews “This book is a must read for all musicians or other entrepreneurs interested in Internet marketing. In a fairly detailed fashion, author James Moore shares his knowledge of the music and

knowledge is once again power as Mr. Moore's knowledge becomes advice for us all." - Your Spokesman Speaks

Once musicians such as Mozart were little more than court servants; now they are multimillionaire superstars wielding more power than politicians. How did this extraordinary change come about? Tim Blanning's brilliantly enjoyable book examines how everything from the cult of the romantic to technology and travel all fed the inexorable rise of music in the West, making it the most dominant and ubiquitous of the art forms. Encompassing balladeers, the great composers, jazz legends and rock gods, this is an enthralling story of power, patronage, creativity and genius.

This book provides fresh insight into the creative practice developed by Paul McCartney over his extended career as a songwriter, record producer and performing musician. It frames its examination of McCartney's work through the lens of the systems model of creativity developed by Mihaly Csikszentmihalyi and combines this with the research work of Pierre Bourdieu. This systems approach is built around the basic structures of idiosyncratic agents, like McCartney himself, and the choices he has made as a creative individual. It also locates his work within social fields and cultural domains, all crucial aspects of the creative system that McCartney continues to be immersed in. Using this tripartite system, the book includes analysis of McCartney's creative collaborations with musicians, producers, artists and filmmakers and provides a critical analysis of the Romantic myth which forms a central tenet of popular music. This engaging work will have interdisciplinary appeal to students and scholars of the psychology of creativity, popular music, sociology and cultural studies. Phillip McIntyre is a Professor of Communication and Media at the University of Newcastle, Australia where he researches creativity and innovation. Phillip has published widely with a particular focus on the creative processes involved in various aspects of music including songwriting, sound engineering, and record production. He is the author of *Creativity and Cultural Production: Issues for Media Practice* (2012), co-editor of *Creativity as a System in Action* (2016), and co-author of *Educating for Creativity within Higher Education* (2018). Phillip also has extensive experience within the music industry. Paul Thompson is a professional recording engineer and producer who has worked in the music industry for over 15 years. He is currently a Reader in Popular Music at Leeds Beckett University in Leeds School of Arts, and his research is centered on record production, audio education, popular music heritage, creativity and cultural production in popular music. His book *Creativity in the Recording Studio: Alternative Takes* was published in early 2019 by Palgrave MacMillan.

1 juni 2017 is het vijftig jaar geleden dat het iconische, legendarische album Sgt. Pepper's Lonely Hearts Club Band verscheen, een plaat die in de ogen van velen de pop- en de rockmuziek voorgoed verhief tot een volwassen en invloedrijke kunstvorm met een geheel eigen bestaansrecht. Een goede aanleiding om de prachtige en meeslepende biografie van Bob Spitz uit 2005 opnieuw het licht te doen zien. Deze biografie is met 1088 pagina's en twee

fotokaternen niet te dun en niet te dik, niet te partijdig en niet te wetenschappelijk. Hij is precies goed. Én het is een ware pageturner. 'Dus jij denkt dat je The Beatles kent? Mooi niet, als je tenminste niet deze maniakaal voortstuwende, hartslagverhogende groepsbiografie hebt gelezen. Niet alleen ontsluit Bob Spitz alle raadsels en rekt hij af met roddels, hij slaat je met stomheid, iets wat alleen de allerbeste biografieën voor elkaar krijgen.' Neal Gabler, bekend Amerikaans publicist en cultuurcriticus 'Een knappe, uitgebreide, gedetailleerde, goed gedocumenteerde biografie over The Beatles.' Jos Bloemkolk, Het Parool 'Pakkend geschreven en met heel veel informatie – je kunt in feite geen alinea overslaan. Wie het in één adem uitleest, is na afloop volkomen verbeatled.' Matthijs Smits, Het Financieele Dagblad 'Bob Spitz' schitterend geschreven kroniek blaast nieuw leven in het bekende verhaal.' The New York Times

How the creative abundance of today's media culture was made possible by the decline of elitism in the arts and the rise of digital media. Media culture today encompasses a universe of forms—websites, video games, blogs, books, films, television and radio programs, magazines, and more—and a multitude of practices that include making, remixing, sharing, and critiquing. This multiplicity is so vast that it cannot be comprehended as a whole. In this book, Jay David Bolter traces the roots of our media multiverse to two developments in the second half of the twentieth century: the decline of elite art and the rise of digital media. Bolter explains that we no longer have a collective belief in "Culture with a capital C." The hierarchies that ranked, for example, classical music as more important than pop, literary novels as more worthy than comic books, and television and movies as unserious have broken down. The art formerly known as high takes its place in the media plenitude. The elite culture of the twentieth century has left its mark on our current media landscape in the form of what Bolter calls "popular modernism." Meanwhile, new forms of digital media have emerged and magnified these changes, offering new platforms for communication and expression. Bolter outlines a series of dichotomies that characterize our current media culture: catharsis and flow, the continuous rhythm of digital experience; remix (fueled by the internet's vast resources for sampling and mixing) and originality; history (not replayable) and simulation (endlessly replayable); and social media and coherent politics.

Teachers the world over are discovering the importance and benefits of incorporating popular culture into the music classroom. The cultural prevalence and the students' familiarity with recorded music, videos, games, and other increasingly accessible multimedia materials help enliven course content and foster interactive learning and participation. Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube provides ideas and techniques for teaching music classes using elements of popular culture that resonate with students' everyday lives. From popular songs and genres to covers, mixes, and mashups; from video games such as Dance Dance Revolution and Guitar Hero to television shows like American Idol, this exciting collection offers pedagogical models for incorporating

pop culture and its associated technologies into a wide variety of music courses. Biamonte has collected well-rounded essays that consider a variety of applications. After an introduction, the essays are organized in 3 sections. The first addresses general tools and technology that can be incorporated into almost any music class: sound-mixing techniques and the benefits of using iPods and YouTube. The middle section uses popular songs, video games, or other aspects of pop culture to demonstrate music-theory topics or to develop ear-training and rhythmic skills. The final section examines the musical, lyrical, or visual content in popular songs, genres, or videos as a point of departure for addressing broader issues and contexts. Each chapter contains notes and a bibliography, and two comprehensive appendixes list popular song examples for teaching harmony, melody, and rhythm. Two indexes cross-reference the material by title and by general subject. While written with college and secondary-school teachers in mind, the methods and materials presented here can be adapted to any educational level.

These days, they just don't get any bigger than Oasis, a band that set out to be as big as The Beatles and came closer than any British rock band before or since. Founded by the controversial Gallagher brothers, Oasis and their brand of real deal rock and roll was a breath of fresh air not just in the U.K., but worldwide, resulting in tens of millions of records sold, massive sold out concerts, and some of the greatest rock songs of all time, including "Wonderwall" and "Live Forever". OASIS: (WHAT'S THE STORY) BEHIND BRITAIN'S BIGGEST ROCK AND ROLL BAND OF ALL TIME takes dozens of freely available Wikipedia articles and brings them together into a convenient print package that tells the entire story of Oasis, from their formation to the recording of their albums to the legacy they leave behind. Insights into their songs, how their albums came about, inner band strife and more - it has it all! For those who like the convenience of a traditional print book, OASIS: (WHAT'S THE STORY) brings together the best freely available public domain and creative commons material about Oasis and assembles it into one sleek print package. Enjoy!

This volume assembles leading scholars to provide a comprehensive study of representation in music from the nineteenth century to today.

Bij Driekoningen, carnaval, midzomer, Sint-Maarten, Kerstmis en andere jaarfeesten horen bepaalde gebruiken en liedjes. In dit boek geven etnomusicologe Marita Kruijswijk en muzikante Marian Nesse een beeld van de ontwikkeling van de feesten en hun liederen door de eeuwen heen. Niet alleen maatschappelijke ontwikkelingen waren van invloed, maar bijvoorbeeld ook de (soms wilde) theorieën over de oorsprong van de feesten. Uit de vele liedboeken die sinds de zestiende eeuw verschenen zijn, is een selectie gemaakt van liederen die qua tekst en muziek karakteristiek of juist bijzonder zijn.

A Look Back in Time: Memoir of a Military Kid in the 50s, Vol. II is a 2020 International Best Book Awards Finalist! This

book is a fascinating, insightful, inspiring, and sometimes hilarious, chronicle of life while growing up in a military family. Readers will enjoy the stories of life in the fifties, told from a child's perspective. Through the stories, readers learn the virtues of tolerance, fairness, perseverance, resilience, and other life serving qualities needed for survival in today's world. These qualities are timeless. Readers, young and old, will recognize these virtues, and themselves, inside the stories. Review by Colonel Arnold R. Goodson, United States Army (Retired) A Look Back in Time... finds our military kid living in Deutschland, while attending an American middle school and high school. His adventures, with the German and American young adults, are rich in history, suspense, and surprises. You will enjoy the stories of this well-traveled, military kid as he navigates his early teen years in Germany during the fifties. We follow this young adult as he learns to speak German "sprecken sie deutsch," ice skate with the local teens, learn to play the guitar, jam with a local band, and explore the fascinating beauty of the Black Forest. These are adventures he will cherish for the rest of his life. You are invited to share them in "A Look Back in Time...". Author - Bernard N. Lee, Jr.

"Liked it when I was younger and I think the youths of today can appreciate it the way I did back then." - Dave Lovers Rock Forum /forum.dancehallreggae.com "Lover's Rock – a romantic, vocal-led reggae sub-genre entirely British in origin." Dave Calhoun, Time Out London - Issue, 2012 "Often dubbed 'romantic reggae', Lover's Rock is a unique British sound, developed against a backdrop of racial tension, the Brixton riots and sound systems in the late '70s and '80s." Verve Pictures "Of course Jamaica is heal and toe ahead of Britain when it comes to Lovers Rock ..." Nadine, Irie Radio Jamaica "Combining the smooth, mellow harmonies of Chicago and Philly Soul with the syncopated rhythms and deep, hypnotic basslines of Reggae, the appeal of Lovers Rock transcends its epoch, its UK homeland, and continues to move audiences all over the world." Watershed Cinema, Bristol. The research presented in this volume is very recent, and the general approach is that of rethinking popular musicology: its purpose, its aims, and its methods. Contributors to the volume were asked to write something original and, at the same time, to provide an instructive example of a particular way of working and thinking. The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models. The team of contributors is an exceptionally strong one: it contains many of the pre-eminent academic figures involved in popular musicological research, and there is a spread of European, American, Asian, and Australasian scholars. The volume covers seven main themes: Film, Video and Multimedia; Technology and Studio Production; Gender and Sexuality; Identity and Ethnicity; Performance and Gesture; Reception and Scenes and The Music Industry and Globalization. The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

As pointed out in my last two publications, no comprehensive study has been undertaken about the American Learned Men and

Women with Czechoslovak roots. The aim of this work is to correct this glaring deficiency, with the focus on immigration from the period of mass migration and beyond, irrespective whether they were born in their European ancestral homes or whether they have descended from them. Whereas in the two mentioned monographs, the emphasis has been on scholars and social and natural scientists; and men and women in medicine, applied sciences and engineering, respectively, the present compendium deals with notable Americans of Czechoslovak ancestry in arts and letters, and in education. With respect to women, although most professional fields were closed to them through much of the nineteenth century, the area of arts and letters was opened to them, as noted earlier and as this compendium authenticates.

Most people need textual or visual interfaces to help them make sense of Semantic Web data. In this book, the author investigates the problems associated with generating natural language summaries for structured data encoded as triples using deep neural networks. An end-to-end trainable architecture is proposed, which encodes the information from a set of knowledge graph triples into a vector of fixed dimensionality, and generates a textual summary by conditioning the output on this encoded vector. Different methodologies for building the required data-to-text corpora are explored to train and evaluate the performance of the approach. Attention is first focused on generating biographies, and the author demonstrates that the technique is capable of scaling to domains with larger and more challenging vocabularies. The applicability of the technique for the generation of open-domain Wikipedia summaries in Arabic and Esperanto – two under-resourced languages – is then discussed, and a set of community studies, devised to measure the usability of the automatically generated content by Wikipedia readers and editors, is described. Finally, the book explains an extension of the original model with a pointer mechanism that enables it to learn to verbalise in a different number of ways the content from the triples while retaining the capacity to generate words from a fixed target vocabulary. The evaluation of performance using a dataset encompassing all of English Wikipedia is described, with results from both automatic and human evaluation both of which highlight the superiority of the latter approach as compared to the original architecture.

[Copyright: 6381632917b4b11e5da4bf3511caaf90](https://www.pdfdrive.com/rock-music-wikipedia-pdfs/)