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THE MAGAZINE OF NEW WRITING / 76



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Granta ,2001 Songs of Social Protest Aileen Dillane,Martin J. Power,Eoin Devereux,Amanda Haynes,2018-09-30
Songs of Social Protest is a comprehensive companion guide to music and social protest globally Bringing together scholars from a range of fields it explores a wide range of examples of and contexts for songs and their performance that have been deployed as part of local regional and global social protest movements both in historical and contemporary times Topics covered include AestheticsAuthenticityAfrican American MusicAnti capitalismCommunity Collective MovementsCounter hegemonic Discourses Critical PedagogyFolk MusicIdentityMemoryPerformancePopular Culture By placing historical approaches alongside cutting edge ethnography philosophical excursions alongside socio political and economic perspectives and cultural context alongside detailed musicological textual and performance analysis Songs of Social Protest offers a dynamic resource for scholars and students exploring song and singing as a form of protest *Listen with Father* Caroline Sanderson,2025-07-03 Listen with Father is a book about the transformative power of listening and about how we remember those we have loved and lost At four years old Caroline Sanderson fell in love with the music of Mozart after listening to it with her father At eight she fell even harder for the songs of David Bowie Her dad made many gentle attempts to persuade her to back to his world of classical music but it wasn't until after he died that she returned to it in memory of him Listen with Father tells of how she set out to listen with great care and attention to the music her dad loved to work out why he so appreciated it and whether she could too In a beguiling blend of memoir and biography Sanderson explores the music of composers from Igor Stravinsky to Clara Schumann and Fr d ric Chopin hearing Mozart recitals in Salzburg visiting Sibelius's house near Helsinki and playing Robert Schumann at home on the piano Beautifully touching and absorbing Listen with Father is a story of a beloved father told through the classical music he cherished Bach John Eliot Gardiner,2013-10-29 Johann Sebastian Bach is one of the most unfathomable composers in the history of music How can such sublime work have been produced by a man who when we can discern his personality at all seems so ordinary so opaque and occasionally so intemperate John Eliot Gardiner grew up passing one of the only two authentic portraits of Bach every morning and evening on the stairs of his parents house where it hung for safety during World War II He has been studying and performing Bach ever since and is now regarded as one of the composer's greatest living interpreters The fruits of this lifetime's immersion are distilled in this remarkable book grounded in the most recent Bach scholarship but moving far beyond it and explaining in wonderful detail the ideas on which Bach drew how he worked how his music is constructed how it achieves its effects and what it can tell us about Bach the man Gardiner's background as a historian has encouraged him to search for ways in which scholarship and performance can cooperate and fruitfully coalesce This has entailed piecing together the few biographical shards scrutinizing the music and watching for those instances when Bach's personality seems to penetrate the fabric of his notation Gardiner's aim is to give the reader a sense of inhabiting the same experiences and sensations that Bach might have

had in the act of music making This I try to show can help us arrive at a more human likeness discernible in the closely related processes of composing and performing his music It is very rare that such an accomplished performer of music should also be a considerable writer and thinker about it John Eliot Gardiner takes us as deeply into Bach s works and mind as perhaps words can The result is a unique book about one of the greatest of all creative artists **The Cambridge**

Companion to Sibelius Daniel M. Grimley,2004-02-26 Jean Sibelius has gradually emerged as one of the most striking and influential figures in twentieth century music yet his work is only just beginning to receive the critical attention that its importance deserves This Companion provides an accessible and vivid account of Sibelius s work in its historical and cultural context Leading international scholars from Finland the United States and the UK examine Sibelius s music from a range of critical perspectives including nationalism eroticism and the exotic music and landscape reception and musical influence There are also chapters on recording and interpretation that offer fascinating insights into the performance of Sibelius s work The book includes much material drawing on scholarship as well as providing a comprehensive introduction to Sibelius s major musical achievements **The Clever Body** Gabor Csepregi,2006 In this book Gabor Csepregi describes in detail the nature and scope of the body s innate abilities and reflects on their significance in human life **BOOK JACKET**

The Best Australian Essays Black Inc,2011 Setting the benchmark for the Australian essay the definitive up to date collection Each year The Best Australian Essays brings together the most outstanding non fiction from around the country In 2011 to celebrate a rich decade of writing on all manner of topics Black Inc American Directory of Writer's Guidelines ,2007-02 Perhaps the best kept secret in the publishing industry is that many publishers both periodical publishers and book publishers make available writer s guidelines to assist would be contributors Written by the staff at each publishing house these guidelines help writers target their submissions to the exact needs of the individual publisher The American Directory of Writer s Guidelines is a compilation of the actual writer s guidelines for more than 1 700 publishers A one of a kind source to browse for article short story poetry and book ideas

"Music after Hitler, 1945?955 " Toby Thacker,2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient

individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only The Granta ,1891 **The Twenty-First-Century Legacy of the Beatles** Michael Brocken,2016-03-03 It has taken Liverpool almost half a century to come to terms with the musical cultural and now economic legacy of the Beatles and popular music At times the group was negatively associated with sex and drugs images surrounding rock music deemed unacceptable by the city fathers and unworthy of their support Liverpoolian musicians believe that the musical legacy of the Beatles can be a burden especially when the British music industry continues to brand the latest white male group to emerge from Liverpool as the next Beatles Furthermore Liverpoolians of perhaps differing ethnicities find images of four white boys with guitars and drums not only problematic in a musical roots sense but for them culturally devoid of meaning and musically generic The musical and cultural legacy of the Beatles remains complex In a post industrial setting in which both popular and traditional heritage tourism have emerged as providers of regular employment on Merseyside major players in what might be described as a Beatles music tourism industry have constructed new interpretations of the past and placed these in such an order as to re confirm re create and re work the city as a symbolic place that both authentically and contextually represents the Beatles **The Vinyl Countdown** Travis Elborough,2009-03-31 VINYL MAY BE FINAL NAIL IN CD S COFFIN ran the headline in a Wired magazine article in October 2007 Ever since the arrival of the long playing record in 1948 the album has acted as the soundtrack to our lives Record collections even on a CD or iPod are personal treasures revealing our loves errors in judgment and lapses in taste In The Vinyl Countdown Travis Elborough explores the way in which particular albums are deeply embedded in cultural history or so ubiquitous as to be almost invisible While music itself has experienced several different movements over the past sixty years the album has remained a constant But the way we listen to music has changed in the last ten years In the age of the iPod when we can download an infinite number of single tracks instantaneously does the concept of the album mean anything Elborough moves chronologically through relevant periods letting the story of the LP certain genres youth cults and topics like sleeve designs shops drugs and education unfurl as he goes along The Vinyl Countdown is a brilliant piece of popular history an idiosyncratic tribute to a much loved part of our shared consciousness and a celebration of the joy of records **The Best Australian Essays** ReadHowYouWant.com, Limited,2011 The best of the best This essential book takes a

decade of Best Australian Essays and selects the cream of the crop These are the pieces that have captured key events from September 11 to Victoria's fires changed the way we see the nation for good or ill from Anzac Day to Palm Island investigated intriguing figures from Oskar Schindler to Charles Darwin or which simply represent a peak of the writer's art Contributors include Thomas Keneally Chloe Hooper Peter Porter David Malouf John Birmingham Helen Garner Inga Clendinnen MJ Hyland Barry Humphries David Marr Clive James Robyn Davidson Christos Tsiolkas Craig Sherborne Kevin Brophy Frank Devine Barry Oakley Jessica Anderson Alan Frost Gary Hughes Christine Kenneally JM Coetzee Simon Leys Anna Goldsworthy Brenda Walker Anne Manne Shane Maloney Noel Pearson Tim Flannery Robert Manne Richard Flanagan Gay Alcorn Mark Riley Nicolas Rothwell Robert Dessaix Anna Krien Tim Winton Kate Jennings Benjamin Law and David Foster

The Gramophone, 2002 *Brecht-Jahrbuch* Theodore F. Rippey, Per Urlaub, Kristopher Imbrigotta, 2017 Alongside the usual wide ranging lineup of research articles volume 41 features an interview with Berliner Ensemble actor Annemone Haase and an extensive special section on teaching Brecht Now published for the International Brecht Society by Camden House the Brecht Yearbook is the central scholarly forum for discussion of Bertolt Brecht's life and work and of topics of particular interest to Brecht especially the politics of literature and of theater in a global context It includes a wide variety of perspectives and approaches and like Brecht himself is committed to the concept of the use value of literature theater and theory Volume 41 features an interview with longtime Berliner Ensemble actor Annemone Haase by Margaret Setje Eilers A special section on teaching Brecht guest edited by Per Urlaub and Kristopher Imbrigotta includes articles on creative appropriation in the foreign language classroom Caroline Weist satire in Arturo Ui and The Great Dictator Ari Linden performative discussion Cohen Ambrose Brecht for theater majors Daniel Smith teaching performance studies with the Lehrstück model Ian Maxwell Verfremdung and ethics Elena Pnevmonidou Brecht on the college stage Julie Klassen and Ruth Weiner and methods of teaching Brechtian Stückschreiben Gerd Koch Other research articles focus on Harry Smith's Mahagonny Marc Silberman inhabiting empathy in the contemporary piece Temping James Ball Brecht's appropriation of Kurt Lewin's psychology Ines Langemeyer and Brecht's collaborations with women both across his career Helen Fehervary and in exile in Skovsbostrand Katherine Hollander Editor Theodore F Rippey is Associate Professor of German at Bowling Green State University

Music after Hitler, 1945-1955 Toby Thacker, 2017-07-05 The political control of music in the Third Reich has been analysed from several perspectives and with ever increasing sophistication However music in Germany after 1945 has not received anything like the same treatment Rather there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems There is a widely accepted view of music in West Germany as free and in the East subject to party control Toby Thacker challenges these assumptions asking how and why music was controlled in Germany under Allied Occupation from 1945 1949 and in the early years of semi sovereignty between 1949 and 1955 The re education of Germany after the Hitler

years was a unique historical experiment and the place of music within this is explored here for the first time While emphasizing political economic and broader social structures that influenced the production and reception of different musical forms the book is informed by a sense of human agency and explores the role of salient individuals in the reconstruction of music in post war Germany The focus is not restricted to any one kind of music but concentrates on those aspects of music professional and amateur live and recorded which appeared to be the mostly highly charged politically to contemporaries Particular attention is given to denazification and to the introduction of international music Thacker traces the development of a divide between Communist and liberal democratic understandings of the place of music in society The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support The book will therefore be of interest not only

Hear Us Out Richard Canning, 2003 Mikhail Gorbachev and Zdenek Mlynar were friends for half a century since they first crossed paths as students in 1950 Although one was a Russian and the other a Czech they were both ardent supporters of communism and socialism One took part in laying the groundwork for and carrying out the Prague spring the other opened a new political era in Soviet world politics In 1993 they decided that their conversations might be of interest to others and so they began to tape record them This book is the product of that thinking out loud process It is an absorbing record of two friends trying to explain to one another their views on the problems and events that determined their destinies From reminiscences of their starry eyed university days to reflections on the use of force to save socialism to contemplation of the end of the cold war here is a far more candid picture of Gorbachev than we have ever seen before Gramophone, 2002

The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music

History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology Electronic Music
Nicholas Collins, Margaret Schedel, Scott Wilson, 2013-05-09 This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening

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