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The Song Remains the Same Music Intertextuality in Music The Gentrification of Nightlife and the Right to the City CD Review Commentary Time Blues & Soul Musician Encyclopedia of Great Popular Song Recordings MusicHound Swing! Down Beat Jazz Times World Authors, 1995-2000 Music, Books on Music, and Sound Recordings New York Encounter Schwann Spectrum Hip Live Mus!c Broadway, Movie, TV, and Studio Cast Musicals on Record Andrew Ford Robert Garfias Violetta Kostka Laam Hae Steve Sullivan Steve Knopper Mari Rich Library of Congress The Song Remains the Same Music Intertextuality in Music The Gentrification of Nightlife and the Right to the City CD Review Commentary Time Blues & Soul Musician Encyclopedia of Great Popular Song Recordings MusicHound Swing! Down Beat Jazz Times World Authors, 1995-2000 Music, Books on Music, and Sound Recordings New York Encounter Schwann Spectrum Hip Live Mus!c Broadway, Movie, TV, and Studio Cast Musicals on Record *Andrew Ford Robert Garfias Violetta Kostka Laam Hae Steve Sullivan Steve Knopper Mari Rich Library of Congress*

an illuminating history of the song for every kind of music lover often today the word song is used to describe all music a free jazz improvisation a hindustani raga a movement from a beethoven symphony apparently they re all songs but they re not from sia to springsteen archie roach to amy winehouse a song is a specific musical form it s not so much that they all have verses and choruses though most of them do but that they are all relatively short and self contained they have beginnings middles and ends they often have a single point of view message or story and crucially they unite words and music thus a schubert song has more in common with a track by joni mitchell or rihanna than with one of schubert s own symphonies the song remains the same traces these connections through seventy five songs from different cultures and times love songs anthems protest songs lullabies folk songs jazz standards lieder and pop hits when you wish upon a star to we will rock you jerusalem to jolene unpicking their inner workings makes familiar songs strange again explaining and restoring the wonder

joy or possibly loathing the reader experienced on first hearing as much about singing musicianship and recording as it is about songwriting this eclectic ride through a unique choice of songs everyone will argue for alternatives is cleverly curated and littered with intriguing details about the creators and their times filled with loving cross references to other songs and deft musical analysis i defy anyone not to leap online to listen to the unfamiliar or re listen to old favourites in light of new detail one of the best games in this book is figuring out why one song follows the other there s always an intelligent often very funny link robyn archer

the concept of intertextuality namely the meaning generated by interrelations between different texts was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines including music intertextuality in music dialogic composition provides a systematic investigation of musical intertextuality not only as a general principle of musical creativity but also as a diverse set of devices and techniques that have been consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals intertextual techniques as this collection reveals have borne a wide range of results such as parody paraphrase collage and dialogues with and between the past and present in the age of sampling and remix culture the very notion of intertextuality seems to have gained increased momentum and visibility even though the principle of creating new music on the basis of pre existing music has a long history both inside and outside the western tradition the book provides a general survey of musical intertextuality with a special focus on music from the second half of the twentieth century but also including examples ranging from the nineteenth century to the second decade of the twenty first century the volume is intended to inspire and stimulate new work in intertextual studies in music

in the gentrification of nightlife and the right to the city hae explores how nightlife in new york city long associated with various subcultures of social dancing has been recently transformed as the city has undergone the gentrification of its space and the post industrialization of its economy and society this book offers a detailed analysis of the conflicts emerging between newly transplanted middle class populations and different sectors of nightlife actors and how these conflicts have led the nyc government to enforce quality of life policing over nightlife businesses in particular it provides a deep investigation of the zoning regulations that the municipal government has employed to control where certain types of nightlife can or cannot be located hae demonstrates

the ways in which these struggles over nightlife have led to the gentrification of nightlife while infringing on urban inhabitants rights of access to spaces of diverse urban subcultures their right to the city the author also connects these struggles to the widely documented phenomenon of the increasing militarization of social life and space in contemporary cities and the right to the city movements that have emerged in response the story presented here involves dynamic and often contradictory interactions between different anti pro nightlife actors illustrating what actually existing gentrification and post industrialization looks like and providing an urgent example for experts in related fields to consider as part of a re theorization of gentrification and post industrialization

from john philip sousa to green day from scott joplin to kanye west from stephen foster to coldplay the encyclopedia of great popular song recordings volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth approximately 1 000 key song recordings from 1889 to the present are explored in full unveiling the stories behind the songs the recordings the performers and the songwriters beginning the journey in the era of victorian parlor balladry brass bands and ragtime with the advent of the record industry readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s the odyssey continues through the swing era of the 1930s rhythm blues bluegrass and bebop in the 1940s the rock roll revolution of the 1950s modern soul the british invasion and the folk rock movement of the 1960s and finally into the modern era through the musical streams of disco punk grunge hip hop and contemporary dance pop sullivan however also takes critical detours by extending the coverage to genres neglected in pop music histories from ethnic and world music the gospel recording of both black and white artists and lesser known traditional folk tunes that reach back hundreds of years this book is ideal for anyone who truly loves popular music in all of its glorious variety and anyone wishing to learn more about the roots of virtually all the music we hear today popular music fans as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting

rates reviews and analyzes the works of over 300 artists from yesterday and today including louis armstrong harry connick jr bing crosby glenn miller jelly roll morton and lester young

the contemporary music magazine

representing a broad range of ethnic diversity these in depth profiles present fascinating accounts of lives and careers the circumstances under which works were produced and their literary significance each profile also includes critical evaluation a list of the author s principal works with date first published a list of major critical works and a portrait or photograph where available

is there a recording of the songs from smile how many scores by sondheim have been recorded in the past ten years answers to these and other such questions can be found in this unique volume all shows are listed alphabetically and essential information is included for each song as well as other recordings of the same score and who recorded them there are performer composer lyricist and musical director indexes making this a user friendly reference this volume along with the author s previous discographies greenwood 1987 1989 1990 provides a definitive reference source for recorded musicals from broadway hollywood television or merely hoping to be produced up to 1995 the work is useful not only to scholars and students but also to the collector of musical show recordings show recordings are listed by title in alphabetical order each song is listed in the order it was recorded on the album or cd and the performer of the song is given the recording is identified by composer lyricist and musical director as well as the date of original production and date of this particular recording there is a chronology of all shows included in this volume and there are two indexes one by performer and one by composer lyricist and musical director

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