

# Music

**J Balvin Returns to Touring & More Uplifting Moments in Latin Music - Billboard**

**Who Doesn't Like Music? Nabokov, For Starters - Literary Hub**

**'Music on Call' returns, program designed to bring hope and comfort ... - The Owensboro Times**

**What's On Chandigarh: An evening of music and a talk with an artist - The Indian Express**

**'Euphoric', 'opalescent', 'perfect pop confection':**

**Australia's best new music for December - The Guardian**

**How to Get Your Kids' Music Out of Your Spotify Wrapped Playlist - CNET**

*49th Noel Night to feature music, holiday activities & more - CBS News*

*Rick Ross Declares His Love for Phil Collins and Gloria Estefan ... - PEOPLE*

**PATHOLOGY Announces New Label & New Music - Metal Injection**

**Bradley Cooper's 'Maestro' a tale of music, marriage and multitasking - Reuters**

*Helping the homeless with music | Arkansas Democrat Gazette - Arkansas Online*

**The Case for Challenging Music - The Atlantic**

**5 Classical Music Albums You Can Listen to Right Now - The New York Times**

**Norfolk care home accused of waking residents with loud music to save money - The Guardian**

**It may be time to give up on music genres - Global News**

*A long-lost piece of country music history is found - CBS News*

**Grammy Museum Chief Michael Sticka Announces Museum is 'Very Close' to Reaching Goal of Offering Free Entry for**

## **K-12 Students - Variety**

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Marshall News Messenger

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## **Artist Deep Dive: How music took jsolomon from Bucks County ... - TCNJ Signal**

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## **Off the Cliff - Live Music by Chuck Briseno Band - Lake Expo**

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*Wolf Pack Chorus brings jazzy style, food and music to Little Italy - Cleveland Jewish News*

Olivia Rodrigo Shares Her Advice On How She Fought 'The Dread' Of Pleasing Everyone While Writing Her Music - Variety

## **Taylor Swift passes billionaire status in music industry era of artists losing millions - Fox Business**

## **Restored Music Composed by Prisoners at Auschwitz Played ... - Smithsonian Magazine**

Culture Makers: What's the state of Oakland's music scene? - The Oaklandside

*The 100 Best Albums of 2023 - Rolling Stone*

*Hear Christopher Plummer's Original Version of 'Edelweiss' on New Deluxe Edition 'Sound of Music' Soundtrack - Hollywood Reporter*

## **What's Your Favorite New Music Release of the Week? Vote! - Billboard**

University Star Events - Philip Gibbs Music: Villa at Gruene 5pm - University Star

## **Riverhead's Historic Vail-Leavitt Music Hall Awaits Next Act - Dan's Papers**

**Theater review: Duluth Playhouse cast comes alive with 'The Sound ... - Duluth News Tribune**

*Daughter of Leonard Bernstein shares memories of his music ... - ASU News Now*

**The Relationship Between Music and Prosocial Behavior - Psychology Today**

Lanham Music hosts recital | News | kq2.com - KQ2.com

**Shawnee Bluff Winery - Live Music by Grayson Wood - Lake Expo**

**Caprock Chronicles: The Lubbock Music Club: 1950 to the present - LubbockOnline.com**

*How Cirque du Soleil keeps the music and moves of Michael ... - KTNV 13 Action News Las Vegas*

**Listen to the Music at the Heart of the Milky Way - Syfy**  
**Pete Townshend: 'The Who were a very difficult band to create ... - Financial Times**

*Saint Rose music program may carry on its tune - NEWS10 ABC*

*Today's Top Tips for Live Music (December 3, 2023) - Nippertown*

**Project Chamber Music: Willamette Valley brings Oregon students ... - Oregon ArtsWatch**

The Music School of Delaware Names New President & CEO ... - OperaWire

**Art, music, holiday events in NXT Best for Dec. 3 - Herald-Mail Media**

**How Great Literature—and Simplicity—Can Inspire Depth in Your ... - Acoustic Guitar**

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*Turning money into music: Symphony foundation marks 30th anniversary with challenge grant - Grand Junction Daily Sentinel*

**BillERICA's Nyrh Joseph hits all the right notes in volleyball, track, music - Lowell Sun**

How Halsey Went From Music Star To Makeup Mogul - Forbes

The most creative person in music business on what to expect in 2024 - Fast Company

**Live music - Sunday Jazz Brunch at Sydney's - CapeGazette.com**

**This milestone of Mi'kmaw music has been out of print for decades — but not for much longer - CBC.ca**

**Meduza, OneRepublic and Kim Petras announced as UEFA EURO ... - UEFA.com**

**Rachel Zegler and Dave Cobb Explore the Music of 'Hunger Games: Ballad of Songbirds and Snakes,' From Why She Sang Live On-Set to How the Smiths Figured In - Variety**  
**Tell us your favourite music albums of 2023 - The Guardian**  
**Country music needs a reset - Hillsdale Collegian**

Holidays on The Hop music series returns for 4th season Holidays ... - WDJT

**How international music talent influences Recording Academy - Spectrum News 1**

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Off the Cliff - Live Music by The Roadhouse Strays - Lake Expo

**Music and Memory: Why Live Concerts Makes Us Nostalgic - The New York Times**

**'SNL' — Emma Stone Makes Her Own Kind of Music in Hilarious ... - Collider**

**McAllen EDC promotes local music scene - Rio Grande Guardian - Rio Grande Guardian**

Taylor Swift Named Apple Music's Artist of the Year; Morgan Wallen Tops Global Songs Chart - Variety

**Gussapolooza Music Festival accepting submissions for next fall - InnisfilToday.ca**

**Basketball Pickups: That's T.J. McConnell's music - NBC Sports**

Explore Your 2023 Recap on YouTube Music - YouTube Official Blog

Rummage sale helping Charlottesville's Music Resource Center - NBC 29

*Society Notebook: Music students take the stage at Aura - Press*

*Herald*

A Guide to N.Y.C. Holiday Events: Live Music, Theater, Lights and ... - The New York Times

**Naples turns 100: Cambier Park celebration featured music, family fun - Naples Daily News**

*Off the Cliff - Live Music by One More Shot - Lake Expo Music Producer Brandon Korn Gives Back to Bach to Rock Students - Rockland County Times*

*LEONARD GREENE: Music star Al B. Sure turns a fight for his life ... - New York Daily News*

**The Best Electronic Music of November, 2023 - bandcamp.com**

**Why You Love (or Love to Hate) Christmas Music - The New York Times**

*Club News: Andante Music Club, Handweavers, Aquarium Society - Northwest Arkansas Democrat-Gazette*

**Data In The Music Business: How Universal Music Group Is ... - Forbes**

*'Music makes everybody happy': Beacock Music Jazz Band keeps ... - The Columbian*

**Bryan High School students give holiday music an colorful spin for ... - KBTX**

Music by Request for Dec. 2 & 3, 2023 - Interlochen

**New music blends tradition and innovation in mele Hawai'i - Kauai Now**

The 100 Best Songs of 2023 - Rolling Stone

*Why Balenciaga Music Shunned Web3 For Its New Connected Clothing - Forbes*

**Best Bets For The Holiday Season: Music, Shopping And Santa - Jamestown Post Journal**

FAU | FAU Receives Gift Worth More Than \$5 Million for Music ... - Florida Atlantic University

*Artists "proud to be from Saskatchewan" at 2023 Sask. Music Awards - Saskatoon Star-Phoenix*

## **Chanticleer performs Christmas music at Goshen College - South Bend Tribune**

*The unknown story of Ozuna's father that explains his passion for ... - WECEB*

*Music & the Spoken Word: Friendship at the heart of Christmas - Church News*

### **Erik Satie: Music, Art and Literature** - Dr Caroline Potter 2013-10-28

Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique

figure whose art is immediately recognisable, whatever the medium he employed. Erik Satie: Music, Art and Literature explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

*The Northern Silence* - Andrew Mellor 2022

An essential exploration of Nordic composers and musicians, and the distinctive

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culture that continues to shape them. Once considered a musical backwater, the Nordic region is now a musical powerhouse. Conductors from Denmark and Finland dominate the British and American orchestral scene. Interest in the old masters Sibelius and Grieg is soaring and progressive pop artists like Björk continue to fascinate as much as they entertain. Andrew Mellor journeys to the heart of the Nordic cultural psyche. From Reykjavik to Rovaniemi, he examines the success of Nordic music's performers, the attitude of its audiences, and the sound of its composers past and present--celebrating some of the most remarkable music ever written along the way. Mellor peers into the dark side of the Scandinavian utopia, from xenophobia and alcoholism to parochialism and the twilight of the social democratic dream. Drawing on a range of genres and firsthand encounters, he reveals that our fascination with Nordic societies and our love for Nordic music might be

more intertwined than first thought.

**Grade 3 Piano Solos -**

Chester Music 2015-04-02

With Grade 3 Piano Solos you can learn a diverse range of Piano Solos from a great selection of genres, all carefully chosen with the specifications of the major exam boards in mind, including the ABRSM syllabus. With pop chart toppers, classical favourites and timeless tunes, this songbook offers valuable supplementary repertoire for beginning Grade 3 pianists of any age. These will aid with your technique and theoretical skills, while also allowing you to play some incredible tunes that will help your musicality.

Each piece also includes helpful performance tips.

Songlist: - The Arrival Of The Queen Of Sheba [Handel] - Blue Moon [Billie Holiday] - Defying Gravity (from Wicked) - The Entertainer [Scott Joplin] - Fur Elise [Beethoven] - I Dreamed A Dream (from Les Misérables) - I Heard It Through The Grapevine [Marvin Gaye] - I Wish I Knew

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How It Would Feel To Be Free [Nina Simone] - Moonlight Sonata [Beethoven] - Nimrod (Enigma Variations) [Elgar] - Rather Be [Clean Bandit feat. Jess Glynne] - The Snow Prelude No.3 [Einaudi] - Someone Like You [Adele]- Stay With Me [Sam Smith] - Waltz Of The Flowers [Tchaikovsky]

*Mary Gladstone and the Victorian Salon* - Phyllis Weliver 2017-09-28

This volume reveals music's role in Victorian liberalism and its relationship with literature, locating the Victorian salon within intellectual and cultural history.

**My First Classical Music Book** - Genevieve Helsby 2008-10

My First Classical Music Book is a delightfully colorful introduction to classical music, designed to fire the imagination of children aged 5-7 years. Readers are asked to think about the different places in which we might hear music. Then, each of the major composers and musical instrument families are

introduced and brought to life in a vivid and enchanting way. Throughout the book, children are referred to the accompanying audio CD so that they can hear examples as they read. This is the most exceptional book of its kind, providing an absorbing experience for both eyes and ears.

Music & the British Military in the Long Nineteenth Century - Trevor Herbert 2013-07-05

Although military music was among the most widespread forms of music making during the nineteenth-century, it has been almost totally overlooked by music historians. *Music & the British Military in the Long Nineteenth Century* however, shows that military bands reached far beyond the official ceremonial duties they are often primarily associated with and had a significant impact on wider spheres of musical and cultural life. Beginning with a discussion of the place of the military in civilian and social life, authors Trevor Herbert and Helen Barlow plot the story of military music from its

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sponsorship by military officers to its role as an expression of imperial force, which it took on by the end of the nineteenth century. Herbert and Barlow organize their study around three themes: the use of military status to extend musical patronage by the officer class; the influence of the military on the civilian music establishments; and an incremental movement towards central control of military music making by governments throughout the world. In so doing, they show that military music impacted everything from the configuration of the music profession in the major metropolitan centers, to the development of wind instruments throughout the century, to the emergence of organized amateur music making. A much needed addition to the scholarship on nineteenth century music, *Music & the British Military in the Long Nineteenth Century* is an essential reference for music, cultural and military historians, the social history of music and nineteenth century

studies.

**Black Popular Music in Britain Since 1945** - Jon

Stratton 2016-04-15

*Black Popular Music in Britain Since 1945* provides the first broad scholarly discussion of this music since 1990. The book critically examines key moments in the history of black British popular music from 1940s jazz to 1970s soul and reggae, 1990s Jungle and the sounds of Dubstep and Grime that have echoed through the 2000s. While the book offers a history it also discusses the ways black musics in Britain have intersected with the politics of race and class, multiculturalism, gender and sexuality, and debates about media and technology.

Contributors examine the impact of the local, the ways that black music in Birmingham, Bristol, Liverpool, Manchester and London evolved differently and how black popular music in Britain has always developed in complex interaction with the dominant British popular music tradition. This tradition has its

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own histories located in folk music, music hall and a constant engagement, since the nineteenth century, with American popular music, itself a dynamic mixing of African-American, Latin American and other musics. The ideas that run through various chapters form connecting narratives that challenge dominant understandings of black popular music in Britain and will be essential reading for those interested in Popular Music Studies, Black British Studies and Cultural Studies.

**The Music of Pavel Haas** - Martin Čurda 2020-06-03

The Czech composer Pavel Haas (1899–1944) is commonly positioned in the history of twentieth-century music as a representative of Leoš Janáček's compositional school and as one of the Jewish composers imprisoned by the Nazis in the concentration camp of Terezín (Theresienstadt). However, the nature of Janáček's influence remains largely unexplained and the focus on the context of the Holocaust tends to yield a

one-sided view of Haas's oeuvre. The existing scholarship offers limited insight into Haas's compositional idiom and does not sufficiently explain the composer's position with respect to broader aesthetic trends and artistic networks in inter-war Czechoslovakia and beyond. This book is the first attempt to provide a comprehensive (albeit necessarily selective) discussion of Haas's music since the publication of Lubomír Peduzzi's 'life and work' monograph in 1993. It provides the reader with an enhanced understanding of Haas's music through analytical and hermeneutical interpretation as well as cultural and aesthetic contextualisation, and thus reveal the rich nuances of Haas's multi-faceted work which have not been sufficiently recognised so far.

*Bossa Mundo* - K. E. Goldschmitt 2019-10

Bossa mundo: Brazilian music in transnational media industries focuses on

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watershed moments of musical breakthrough across the world over more than a half century-- from bossa nova in the 1960s through to the streaming music era. Reexamining the political meaning of mass-mediated music, author K.E. Goldschmitt demonstrates that the mediation of Brazilian music in an increasingly crowded transnational marketplace has lasting consequences for Brazilian creative output. Featuring interviews with key figures in the transnational circulation of Brazilian music, and discussions of well-known musicians and artists who redefine what it means to be a Brazilian musician in the twenty-first century, *Bossa mundo* shows the pernicious effects of branding diversity on musicians and audiences alike.-Page [4] of cover.

**Understanding Video Game**

**Music** - Tim Summers

2016-09-08

Understanding Video Game Music develops a musicology of video game music by providing methods and concepts for understanding music in this

medium. From the practicalities of investigating the video game as a musical source to the critical perspectives on game music - using examples including *Final Fantasy VII*, *Monkey Island 2*, *SSX Tricky* and *Silent Hill* - these explorations not only illuminate aspects of game music, but also provide conceptual ideas valuable for future analysis. Music is not a redundant echo of other textual levels of the game, but central to the experience of interacting with video games. As the author likes to describe it, this book is about music for racing a rally car, music for evading zombies, music for dancing, music for solving puzzles, music for saving the Earth from aliens, music for managing a city, music for being a hero; in short, it is about music for playing.

Brian Eno - Sean Albiez

2016-08-11

On the back of his published diary Brian Eno describes himself variously as: a mammal, a father, an artist, a celebrity, a pragmatist, a

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computer-user, an interviewee, and a 'drifting clarifier'. To this list we might add rock star (on the first two Roxy Music albums); the creator of lastingly influential music (Another Green World; Music for Airports); a trusted producer (for Talking Heads, U2, Coldplay and a host of other artists); the maker of large-scale video and installation artworks; a maker of apps and interactive software; and so on. He is one of the most feted and influential musical figures of the past forty years, even though he has described himself on more than one occasion as a non-musician. This volume examines Eno's work as a musician, as a theoretician, as a collaborator, and as a producer. Brian Eno is one of the most influential figures in popular music; an updated examination of his work on this scale is long overdue.

**Contemporary Music** - Max Paddison 2010

This collection of essays and interviews addresses important

theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. The book offers a wide range of international perspectives from prominent musicologists, philosophers and composers. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the 'new complexity', the heterogeneity, pluralism and stylistic omnivorousness that characterizes music in our time, and the characterization of twentieth-century and contemporary music as a 'search for lost harmony'. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music. Part III offers creative perspectives, with new essays and interviews from important contemporary composers. A concluding essay by Alastair Williams provides a

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postlude to the book, while the whole collection is prefaced by an extended introductory chapter by Max Paddison which provides a context of ideas, and traces many of the issues discussed back to Adorno's seminal notion of *une musique informelle*.

The History of Live Music in Britain, Volume I: 1950-1967 -

Dr Matt Brennan 2013-04-28  
The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines, nostalgic programmes on radio and television and collective memories on music websites, but to date there has been no proper scholarly study. The three volumes of *The History of Live Music in Britain* address this gap, and do so from the unique perspective of the music promoter: the key theme is the changing nature of the live music industry. The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues, including changes in

musical fashions and tastes; the impact of developing technologies; the balance of power between live and recorded music businesses; the role of the state as regulator and promoter; the effects of demographic and other social changes on music culture; and the continuing importance of do-it-yourself enthusiasts.

Drawing on archival research, a wide range of academic and non-academic secondary sources, participant observation and industry interviews, the books are likely to become landmark works within Popular Music Studies and broader cultural history.

**Chances and Choices** -

Stephanie Pitts 2012-07-11  
In *Chances and Choices*, Stephanie Pitts surveys the aims and impact of formative musical experiences, evaluating the extent to which music education of various kinds provides a foundation for lifelong involvement and interest in music. Pitts draws upon rich qualitative data from her own extensive original study of over 100 adults with

an active interest in music in the UK and Italy to address several key themes in the study of music education.

Intertwined with discussion of topics such as music education policy and the role that music teachers and other role models play in nurturing musicians are first person 'interludes' that showcase the stories and voices of the research participants as they reflect upon the influences and opportunities that shaped their musical life histories. Pitts' analysis adds valuable context to these stories, illuminating the historical and contemporary debates about music education and proposing ways in which school music might better prepare young people for continued participation in music throughout their lives. A companion website contains Pitts' data sets and analytical frameworks; the website also features an interactive database through which readers can share their own musical life histories and search others that have been

contributed there. Shedding new light on the long-term effects of music education, *Chances and Choices* is an important resource to understand how we can encourage lasting engagement with music and other cultural activities in every individual. [Thomas Tallis and His Music in Victorian England](#) - Suzanne Cole 2008

A survey of the huge importance of Thomas Tallis, the 'Father of Church Music', on Victorian musical life. In Victorian England, Tallis was ever-present: in performances of his music, in accounts of his biography, and through his representation in physical monuments. Known in the nineteenth century as the 'Father of English Church Music', Tallis occupies a central position in the history of the music of the Anglican Church. This book examines in detail the reception of two works that lie at the stylistic extremes of his output: *Spem in alium*, revived in the 1830s, though generally not greatly admired, and the *Responses*,

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which were very popular. A close study of the performances, manuscripts and editions of these works casts light on the intersections between the antiquarian, liturgical and aesthetic goals of nineteenth-century editors and musicians. By tracing Tallis's reception in nineteenth-century England, the author charts the hold Tallis had on the Victorians and the ways in which Anglican - and English - identity was defined and challenged. Dr SUE COLE is a research associate at the Faculty of Music, University of Melbourne.

**Music, Language and Autism** - Adam Ockelford  
2013-04-28

Children with autism often have an intense natural musicality. This book explains how music and language 'work' as systems of communication, and why music holds such a fascination for many young people on the autism spectrum. There are strategies for showing how music can be used to support language development and even

substitute for verbal communication. Exploring the progression from a young child's intuitive engagement with music, to using it as a scaffold for communication, socialisation and understanding, the book illustrates, through the use of detailed case studies, how music nurtures a sense of self and provides a positive outlet to express inner thoughts and feelings without resorting to challenging or even destructive behaviours. Presenting an innovative approach to the use of music with people on the autism spectrum, this book will be a fascinating resource for speech and language therapists, music therapists, occupational therapists, teachers, teaching assistants, educational psychologists, carers and parents of people with autism.

**As Heard on TV: Popular Music in Advertising** -

Bethany Klein 2016-04-15

The use of popular music in advertising represents one of the most pervasive mergers of cultural and commercial

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objectives in the modern age. Steady public response to popular music in television commercials, ranging from the celebratory to the outraged, highlights both unresolved tensions around such partnerships and the need to unpack the complex issues behind everyday media practice. Through an analysis of press coverage and interviews with musicians, music supervisors, advertising creatives, and licensing managers, *As Heard on TV* considers the industrial changes that have provided a foundation for the increased use of popular music in advertising, and explores the critical issues and debates surrounding media alliances that blur cultural ambitions with commercial goals. The practice of licensing popular music for advertising revisits and continues a number of themes in cultural and media studies, among them the connection between authorship and ownership in popular music, the legitimization of advertising as art, industrial

transformations in radio and music, the role of music in branding, and the restructuring of meaning that results from commercial exploitation of popular music. *As Heard on TV* addresses these topics by exploring cases involving artists from the Beatles to the Shins and various dominant corporations of the last half-century. As one example within a wider debate about the role of commerce in the production of culture, the use of popular music in advertising provides an entry point through which a range of practices can be understood and interrogated. This book attends to the relationship between popular culture and corporate power in its complicated variation: at times mutually beneficial and playfully suspicious of constructed boundaries, and at others conceived in strain and symbolic of the triumph of hypercommercialism.

**Pop Music and the Press -**

Steve Jones 2002

Since the 1950s, writing about popular music has become a

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staple of popular culture. Rolling Stone, Vibe, and The Source as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. Pop Music and the Press looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note: Steve

Jonesis Professor of Communication at the University of Illinois, Chicago. Among his books are CyberSociety: Computer-Mediated Communication and Community (editor) and Rock Formation: Popular Music, Technology, and Mass Communication.

The Cambridge Companion to Electronic Music - Nick Collins  
2007-12-13

A contributory volume covering the history and current scene of electronic music.

**Ruth Gipps** - Jill Halstead  
2017-07-05

When Ruth Gipps died in 1999, her legacy was as one of Britain's most prolific female composers. Her creative output spanned some seventy years and includes symphonies, tone poems, concertos, string quartets and various large-scale choral and chamber works. Not content with her creative activities, her boundless energy fuelled her other roles as conductor, concert pianist, orchestral musician and pedagogue. Her many talents were

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acknowledged but not always respected and she was a figure often dogged by controversy. She gained a reputation for being uncompromising both personally and musically, a reputation that was ultimately to leave her isolated. In the first major review of her life and work the importance of Ruth Gipps is established in two ways: first, as a pioneering woman composer and conductor whose work challenged prevailing attitudes in the era directly after the war and second, as a composer whose musical philosophy was often at odds with mainstream thinking. Although she was branded a reactionary, her position reveals a number of important counter currents in English musical life in the twentieth century. The first section of the book documents her formative years, her life as child prodigy, the disruption and opportunities offered by war, the dramatic end of her career as a concert pianist and her subsequent entry into the world of conducting. The influence of key figures such as

Vaughan Williams, Arthur Bliss, Malcolm Arnold and George Weldon is explored, as is Gipps's habitually thorny relationship with a range of musical institutions including the BBC and the City of Birmingham Symphony Orchestra. In the second part of the book her compositional output is reviewed. Works are explored via the guiding themes of her creative agenda; namely anti-modernism and Englishness. The book closes with an analysis of a group of works which all have gendered narratives or readings. As Gipps regularly used personal experience as the basis for such musical narr

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