

Musica E Industria Storia Processi Culture E Scenari

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Music in the Making of Modern Japan Kei Hibino 2021 This volume explores the notion of "affective media" within and across different arts in Japan, with a primary focus on music, whether as standalone product or connected to other genres such as theatre and photography. The volume explores the Japanese reception of this "affective media" , its transformation and subsequent cultural flow. Moving from a discussion of early encounters with the West through Jesuits and others, the contributors primarily consider the role of music in the nineteenth, twentieth, and twenty-first centuries. With ten original chapters, the volume covers a wealth of themes, from education, koto music, guitar making, avant-garde recorder works, musicals and rock photography, to interviews with contemporary performers in jazz, modern rock and J-pop. Innovative and fascinating, the book provides rich new insights and material to all those interested in Japanese musical culture.

Continuum Encyclopedia of Popular Music of the World Part 1 Media, Industry, Society John Shepherd 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

Mute Records Zuleika Beaven 2018-12-27 Mute Records is one of the most influential, commercially successful, and long-lasting of the British independent record labels formed in the wake of the late-1970's punk explosion. Yet, in comparison with contemporaries such as Rough Trade or Stiff, its legacy remains under-explored. This edited collection addresses Mute's wide-ranging impact. Drawing from disciplines such as popular music studies, musicology, and fan studies, it takes a distinctive, artist-led approach, outlining the history of the label by focusing each chapter on one of its acts. The book covers key moments in the company's evolution, from the first releases by The Normal and Fad Gadget to recent work by Arca and Dirty Electronics. It shines new light on the most successful Mute artists, including Depeche Mode, Nick Cave, Erasure, Moby, and Goldfrapp, while also exploring the label's avant-garde innovators, such as Throbbing Gristle, Mark Stewart, Labaich, Ut, and Swans. Mute Records examines the business and aesthetics of independence through the lens of the label's artists.

British Qualifications 2014 Kogan Page Editorial Staff 2013-12-03 Now in its 44th edition, British Qualifications is the definitive one-volume guide to every qualification on offer in the United Kingdom. With full details of all institutions and organizations involved in the provision of further and higher education, this publication is an essential reference source for careers advisors, students and employers. It also includes a comprehensive and up-to-date description of the structure of further and higher education in the UK. The book includes information on awards provided by over 350 professional institutions and accrediting bodies, details of academic universities and colleges and a full description of the current framework of academic and vocational education. It is compiled and checked annually to ensure accuracy of information.

Library of Congress Subject Headings Library of Congress 2006

Playing with Identities in Contemporary Music in Africa Annemette Kirkegaard 2002 The musics of Africa play a particularly important role in expressing and forming identities. This book brings together African and Nordic scholars from both musicology and other disciplines in an attempt to analyse various aspects of the complex playing with volatile identities in music in Africa today. Taken together the papers put new light on the assumed or real dichotomies between countryside and city, collective and individual, tradition and modernity, authentic and alien. The papers are based on contributions for a conference organized by the research project “Cultural Images in and of Africa” of the Nordic Africa Institute together with the Sibelius Museum/Department of Musicology and the Centre for Continuing Education at Å...bo Akademi University in Å...bo (Turku), Finland in October 2000. The book includes a keynote speech by Christopher Waterman (UCLA), and an introduction by Annemette Kirkegaard, Copenhagen University. Southern, West and East Africa are represented in the studies, which cover a great variety of musics.

The Bicentennial of the United States of America American Revolution Bicentennial Administration 1977

The Crisis of Socialist Modernity Dietmar Neutatz 2011-09-14 In den 1970er Jahren stieß die westliche Industriemoderne an ihre Grenzen. Ein ausgeprägtes allgemeines Krisenbewusstsein war die Folge. Wie aber stellte sich die Lage in Osteuropa dar? Gab es hier eine vergleichbare Entwicklung? Dieser Frage gehen die Beiträge am Beispiel der beiden sozialistischen Vielvölkerstaaten Jugoslawien und Sowjetunion nach. Untersucht werden Politik, Wirtschaft, Gesellschaft und Kultur, insbesondere die Nationalitätenfrage und die Außenpolitik. Dabei wird deutlich, dass sich beide Staaten in einer verborgenen Krise befanden, die sowohl aus der globalen Entwicklung als auch aus den inneren Widersprüchen des Systems resultierte. Die Krisensymptome waren in Expertenkreisen bekannt, wurden aber weder von der politischen Führungsspitze noch der breiteren Bevölkerung wahrgenommen.

Humanities 1991

An Oral History of DJ Culture From East Los Angeles Gerard Meraz 2011-09-29 Master's thesis that documents the history of East Los Angeles DJ culture by interviewing several prominent DJs that were active between 1980-2004. Includes overview of DJ culture, rave, hip hop, dance music and house music. This edition was published in conjunction with the conceptual art exhibition "Featuring The Lights & Sounds of...: A 30 yr. survey of DJ Culture from East L.A. at G727 in downtown Los Angeles, in September of 2008

Popular Music in England, 1840-1914 Dave Russell 1987 This important study explores a wide range of Victorian and Edwardian musical life and analyzes the way in which popular cultural practice was shaped by and, in turn, helped shape social and economic structures.

Political Transition and Democratic Consolidation Adriano Nervo Codato 2006 How does a political regime evolve? How (and when) does an old regime turn itself into a new one? When does a political change occur? What is the first thing to change in a political transformation and what is the degree and the speed of this change? What are the causes of this transformation? And when exactly does this change end? When the new regime is completely established? What concepts can we use to understand each moment of the political transition? How can we think about the whole process? In 2005, Brazil completes twenty continuous years of civil government, a striking exception in the country's history, all of then, except one, chosen by direct elections. The long transition from the dictatorial regime to a non-dictatorial one (not necessarily democratic) begin in 1974. Fifteen years after, in 1989, a new stage in this process begins, overcoming the instability of the national political scene. From this moment on, the consolidation of democracy becomes the central problem of the national political agenda. There are many ways of telling and explaining this history. This book presents a survey of the different interpretations of this important period of Brazilian history and, at the same time, outlines some criticisms on the mainstream interpretations in Brazilian Political Science.

New Zealand Patent Office Journal 1998

Global Metal Music and Culture Andy R. Brown 2016-03-22 This book defines the key ideas, scholarly debates, and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural studies, sociology, anthropology, philosophy, and ethics, this volume offers new and innovative research on metal musicology, global/local scenes

studies, fandom, gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed, also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.

Composing for the Revolution Joshua H. Howard 2020-10-31 In Composing for the Revolution: Nie Er and China’s Sonic Nationalism, Joshua Howard explores the role the songwriter Nie Er played in the 1930s proletarian arts movement and the process by which he became a nationalist icon. Composed only months before his untimely death in 1935, Nie Er’s last song, the “March of the Volunteers,” captured the rising anti-Japanese sentiment and was selected as China’s national anthem with the establishment of the People’s Republic. Nie was quickly canonized after his death and later recast into the “People’s Musician” during the 1950s, effectively becoming a national monument. Howard engages two historical paradigms that have dominated the study of twentiethcentury China—revolution and modernity. He argues that active in the leftist artistic community and critical of capitalism, Nie Er availed himself of media technology, especially the emerging sound cinema, to create a modern, revolutionary, and nationalist music. This thesis stands as a powerful corrective to a growing literature on the construction of a Chinese modernity, which has privileged the mass consumer culture of Shanghai and consciously sought to displace the focus on China’s revolutionary experience. Composing for the Revolution also provides insight into understudied aspects of China’s nationalism—its sonic and musical dimensions. Howard’s analyses highlights Nie’s extensive writings on the political function of music, examination of the musical techniques and lyrics of compositions within the context of left-wing cinema, and also the transmission of his songs through film, social movements, and commemoration. Nie Er shared multiple and overlapping identities based on regionalism, nationalism, and left-wing internationalism. His march songs, inspired by Soviet “mass songs,” combined Western musical structure and aesthetic with elements of Chinese folk music. The songs’ ideological message promoted class nationalism, but his “March of the Volunteers” elevated his music to a universal status thereby transcending the nation. Traversing the life and legacy of Nie Er, Howard offers readers a profound insight into the meanings of nationalism and memory in contemporary China. Composing for the Revolution underscores the value of careful reading of sources and the author’s willingness to approach a subject from multiple perspectives.

Digital Culture: Understanding New Media Creeber, Glen 2008-12-01 From Facebook to the iPhone, from YouTube to Wikipedia, from Grand Auto Theft to Second Life, this book explores media's important issues and debates. It covers topics such as digital television, digital cinema, game culture, digital democracy, the World Wide Web, digital news, online social networking, music & multimedia and virtual communities.

Music marketing 3.0 Marco Gardellin 2016

Da Modugno a X Factor Edoardo Tabasso 2010

Studying Popular Music Middleton, Richard 1990-04-01 Offers a multidisciplinary analysis of Anglo-American popular music of the last two hundred years. *Popular Polish Electronic Music, 1970–2020* Ewa Mazierska 2020-12-30 Popular Polish Electronic Music, 1970–2020 offers a cultural history of popular Polish electronic music, from its beginning in the late 1960s/early 1970s up to the present day, in the context of Polish economic, social and political history, and the history of popular music in this country. From the perspective of production, scene, industry and consumption, the volume considers the issue of access to electronic instruments in the 1970s and 1980s, and the variety of inspirations, such as progressive rock and folk music, that have contributed to the development of Polish electronic music as it is known today. The widespread contribution of Polish electronic music to film is also considered. This is a valuable resource for scholars and researchers of electronic music, popular music and (Eastern) European music and culture. **Print Culture and Music in Sixteenth-century Venice** Jane A. Bernstein 2001 Music printers occupied a unique niche in the 16th century Venitian printing world because their product appealed to and was readable only by those with sophisticated taste. Bernstein bridges the gap between music and other disciplines, showing that the role of a music printer can be discussed as part of larger cultural and economic themes.

Musica e industria Francesco D'Amato 2009 Non c'è dubbio che l'industria musicale stia attraversando una delle trasformazioni più radicali degli ultimi cento anni, tanto da rimettere in gioco l'idea stessa di industria musicale, spesso assimilata, fino a pochi anni fa, ad apparati e processi della produzione fonografica. Analizzare mutamenti di tale portata richiede un allargamento dell'ambito di riferimento, sia per cogliere la molteplicità e la complessa articolazione dei fattori implicati sia per misurare qualità e proporzioni del cambiamento su uno sfondo più ampio, evitando di incorrere in errori di prospettiva. Che cosa si intende per industria musicale? Quali sono i processi che la definiscono e come si sono strutturati storicamente? Su quali assetti, dinamiche e culture si innestano le trasformazioni attuali e quali sono le loro possibili direzioni di sviluppo? Adottando un'ottica interdisciplinare, con riferimenti alla sociologia e all'economia industriale, ai media e ai cultural studies, agli studi sulla popular music e sull'innovazione, l'atuore individua alcune coordinate per riflettere su questi interrogativi.

Transnational Convergence of East Asian Pop Culture Seok-Kyeong Hong 2021-03-09 This book observes and analyses transnational interactions of East Asian pop culture and current cultural practices, comparing them to the production and consumption of Western popular culture and providing a theoretical discussion regarding the specific paradigm of East Asian pop culture. Drawing on innovative theoretical perspectives and grounded empirical research, an international team of authors consider the history of transnational flows within pop culture and then systematically address pop culture itself, digital technologies, and the media industry. Chapters cover the Hallyu – or Korean Wave – phenomenon, as well as Japanese and Chinese cultural industries. Throughout the book, the authors address the convergence of the once-separated practical, industrial, and business aspects of popular culture under the influence of digital culture. They further coherently synthesize a vast collection of research to examine the specific realities and practices of consumers that exist beyond regional boundaries, shared cultural identities, and historical constructs. This book will be of interest to academic researchers, undergraduates, and graduate students studying Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Rapporto 01 G. Mazzoli 2002

Bibliographic Guide to Latin American Studies 1979

Bodies, Noise and Power in Industrial Music Jason Whittaker

Storia culturale della canzone italiana Jacopo Tomatis 2019-01-31 Tutti sappiamo – o pensiamo di sapere – che cos'è la canzone italiana. Ne parliamo con gli amici guardando Sanremo, la ascoltiamo su Spotify o su vinile, la cantiamo sotto la doccia, la amiamo, la odiamo, o tutt'e due le cose insieme. Ma che cosa rende «italiana» una canzone? «Felicità», siamo tutti d'accordo, suona come una tipica «canzone italiana», al punto che potremmo definirla «all'italiana». E allora «Via con me» di Paolo Conte, coeva eppure lontana miglia e miglia dal successo sanremese di Al Bano e Romina, non lo è? O forse lo è meno, con quello swing americano e quella voce roca?Jacopo Tomatis parte da qui, dal ripensamento delle idee più diffuse sulla canzone italiana («canzone italiana come melodia», «canzone italiana come specchio della nazione», «canzone italiana come colonna sonora del suo tempo»), per scriverne una nuova storia. Fatta

circolare su spartito o su rivista, trasmessa dalla radio, suonata da dischi e juke box, al cinema e alla tv, in concerti e festival, la canzone è stata, per un pubblico sempre più giovane, il punto di partenza per definire la propria identità (su una pista da ballo come nell'intimità della propria stanza), per fare musica e per parlare di musica. E allora hanno qualcosa da dirci non solo «Vola colomba», «Il cielo in una stanza», «Impressioni di settembre», «La canzone del sole», «Preghiera in gennaio», ma anche i nostri discorsi su queste canzoni, come le ascoltiamo, come le suoniamo, come le ricordiamo.Storia culturale della canzone italiana ripercorre i generi e le vicende della popular music in Italia ribaltando la prospettiva: osservando come la cultura abbia pensato la canzone, quale ruolo la canzone abbia avuto nella cultura e come questo sia mutato nel tempo – dal Quartetto Cetra agli urlatori, da Gino Paoli al Nuovo Canzoniere Italiano, da De Gregori a Ghali. Con la consapevolezza e l'ambizione che fare una storia della canzone in Italia non significa semplicemente raccontare la musica italiana, ma contribuire con un tassello importante a una storia culturale del nostro paese. Del resto, quando parliamo di musica non parliamo mai solo di musica.

The SAGE Handbook of Popular Music Andy Bennett 2014-12-16 "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.

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher 2013-12 This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories.

Music and Youth Culture in Latin America Pablo Vila 2014-10-01 Music is one of the most distinctive cultural characteristics of Latin American countries. But, while many people in the United States and Europe are familiar with musical genres such as salsa, merengue, and reggaetón, the musical manifestations that young people listen to in most Latin American countries are much more varied than these commercially successful ones that have entered the American and European markets. Not only that, the young people themselves often have little in common with the stereotypical image of them that exists in the American imagination. Bridging this divide between perception and reality, Music and Youth Culture in Latin America brings together contributors from throughout Latin America and the US to examine the ways in which music is used to advance identity claims in several Latin American countries and among Latinos in the US. From young Latin American musicians who want to participate in the vibrant jazz scene of New York without losing their cultural roots, to Peruvian rockers who sing in their native language (Quechua) for the same reasons, to the young Cubans who use music to construct a post-communist social identification, this volume sheds new light on the complex ways in which music provides people from different countries and social sectors with both enjoyment and tools for understanding who they are in terms of nationality, region, race, ethnicity, class, gender, and migration status. Drawing on a vast array of fields including popular music studies, ethnomusicology, sociology, and history, Music and Youth Culture in Latin America is an illuminating read for anyone interested in Latin American music, culture, and society.

Highlife Saturday Night Nathan Plageman 2012-12-19 Highlife Saturday Night captures the vibrancy of Saturday nights in Ghana—when musicians took to the stage and dancers took to the floor—in this penetrating look at musical leisure during a time of social, political, and cultural change. Framing dance band "highlife" music as a central medium through which Ghanaians negotiated gendered and generational social relations, Nate Plageman shows how popular music was central to the rhythm of daily life in a West African nation. He traces the history of highlife in urban Ghana during much of the 20th century and documents a range of figures that fueled the music's emergence, evolution, and explosive popularity. This book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.

Commonwealth Universities Yearbook 2005

Industrial Approaches to Media Matthew Freeman 2016-10-19 This guidebook, aimed at those interested in studying media industries, provides direction in ways best suited to collaborative dialogue between media scholars and media professionals. While the study of media industries is a focal point at many universities around the world – promising, as it might, rich dialogues between academia and industry – understandings of the actual methodologies for researching the media industries remain vague. What are the best methods for analysing the workings of media industries – and how does one navigate those methods in light of complex deterrents like copyright and policy, not to mention the difficulty of gaining access to the media industries? Responding to these

questions, Industrial Approaches to Media offers practical, theoretical, and ethical principles for the field of media industry studies, providing its first full methodological exploration. It features key scholars such as Henry Jenkins, Michele Hilmes, Paul McDonald and Alisa Perren.

A Cultural History of Dress and Fashion in the Medieval Age Sarah-Grace Heller 2018-11-01 During the medieval period, people invested heavily in looking good. The finest fashions demanded careful chemistry and compounds imported from great distances and at considerable risk to merchants; the Church became a major consumer of both the richest and humblest varieties of cloth, shoes, and adornment; and vernacular poets began to embroider their stories with hundreds of verses describing a plethora of dress styles, fabrics, and shopping experiences. Drawing on a wealth of pictorial, textual and object sources, the volume examines how dress cultures developed – often to a degree of dazzling sophistication – between the years 800 to 1450. Beautifully illustrated with 100 images, A Cultural History of Dress and Fashion in the Medieval Age presents an overview of the period with essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, visual representations, and literary representations.

Making Cultures of Solidarity Diarmaid Kelliher 2021-05-11 This book combines radical history, critical geography, and political theory in an innovative history of the solidarity campaign in London during the 1984-5 miners' strike. Thousands of people collected food and money, joined picket lines and demonstrations, organised meetings, travelled to mining areas, and hosted coalfield activists in their homes during the strike. The support campaign encompassed longstanding elements of the British labour movement as well as autonomously organised Black, lesbian and gay, and feminist support groups. This book shows how the solidarity of 1984-5 was rooted in the development of mutual relationships of support between the coalfields and the capital since the late 1960s. It argues that a culture of solidarity was developed through industrial and political struggles that brought together diverse activists from mining communities and London. The book also takes the story forward, exploring the aftermath of the miners' strike and the complex legacies of the support movement up to the present day. This rich history provides a compelling example of how solidarity can cross geographical and social boundaries. This book is essential reading for students, scholars, and activists with an interest in left-wing politics and history.

La Magnifica Illusione Nando Mainardi 2016-03-22 “La magnifica illusione” è la storia di Giorgio Gaber, ovvero di un ragazzo che voleva fare il rock and roll, che ha contribuito “all’invenzione” della canzone d’autore ed è andato ben al di là dell’etichetta di “cantautore”, fino a diventare un intellettuale e un divulgatore provocatorio e mai scontato. Difficile, oggi, pensare che un cantante possa aver fatto tutto questo. Difficile pensare che c’è stata un’epoca in questo Paese, non tanti anni fa, in cui tante e tanti credevano che la rivoluzione fosse dietro l’angolo.el 1970 Giorgio Gaber abbandona il mercato discografico e la televisione per dedicarsi al teatro: è l’anno de Il Signor G. E’ l’inizio di una fase totalmente nuova, in cui il cantautore milanese sceglie di confrontarsi attraverso i suoi spettacoli con il pubblico – costituito in gran parte dai giovani protagonisti del Sessantotto – sulla possibilità effettivamente di cambiare il mondo. “La magnifica illusione” è la storia di Giorgio Gaber, ovvero di un ragazzo che voleva fare il rock and roll, che ha contribuito “all’invenzione” della canzone d’autore ed è andato ben al di là dell’etichetta di “cantautore”, fino a diventare un intellettuale e un divulgatore provocatorio e mai scontato. Difficile, oggi, pensare che un cantante possa aver fatto tutto questo. Difficile pensare che c’è stata un’epoca in questo Paese, non tanti anni fa, in cui tante e tanti credevano che la rivoluzione fosse dietro l’angolo.

Advances in Design, Music and Arts Daniel Raposo 2020-09-11 This book presents the outcomes of recent endeavors that will contribute to significant advances in the areas of communication design, fashion design, interior design and product design, music and musicology, as well as overlapping areas. Gathering the proceedings of the 7th EIMAD conference, held on May 14-15, 2020, and organized by the School of Applied Arts, Campus da Talagueira, in Castelo Branco, Portugal, it proposes new theoretical perspectives and practical research directions in design and music, while also discussing teaching practices and some areas of intersection. It addresses strategies for communication and culture in a global, digital world, that take into account key individual and societal needs.

Music DK 2019-12-20 Who wrote the first true "opera"? Why did jazz go Latin? And how did blues influence rock? Find out in the story of how music has shaped the world. Music has the ability to evoke the full spectrum of human emotions, irrespective of the listener's culture or nationality. This groundbreaking ebook examines that shared experience - from prehistory to the present. A compelling and richly illustrated narrative, Music explores the roots of all genres from the chants of the middle ages through the grandeur of the classical period to the modern rhythms of blues, jazz, hip-hop, and pop. Spectacular galleries display families of instruments from around the world, while special features showcase the evolution of key instruments, such as the piano and the violin, and profile iconic innovators as diverse as Mozart, George Gershwin, and David Bowie. Charting every musical revolution, from bone flutes to electronica and from jazz to hip-hop, this visually stunning history will hit the right note with you, whether you are into pop or rock or disco or rap, classical or opera.

The Ashgate Research Companion to Fan Cultures Linda Duits 2016-04-22 Fans constitute a very special kind of audience. They have been marginalized, ridiculed and stigmatized, yet at the same time they seem to represent the vanguard of new relationships with and within the media. ‘Participatory culture’ has become the new normative standard. Concepts derived from early fan studies, such as transmedial storytelling and co-creation, are now the standard fare of journalism and marketing text books alike. Indeed, usage of the word fan has become ubiquitous. The Ashgate Research Companion to Fan Cultures problematizes this exaltation of fans and offers a comprehensive examination of the current state of the field. Bringing together the latest international research, it explores the conceptualization of ‘the fan’ and the significance of relationships between fans and producers, with particular attention to the intersection between online spaces and offline places. The twenty-two chapters of this volume elucidate the key themes of the fan studies vernacular. As the contributing authors draw from recent empirical work around the globe, the book provides fresh insights and innovative angles on the latest developments within fan cultures, both online and offline. Because the volume is specifically set up as companion for researchers, the chapters include recommendations for the further study of fan cultures. As such, it represents an essential reference volume for researchers and scholars in the fields of cultural and media studies, communication, cultural geography and the sociology of culture.

Le parole e le figure Andrea Sangiovanni 2012