

# Made In Spain Studies In Popular Music

## Routledge G

Routledge Handbook to Luigi Nono and Musical Thought Jonathan Impett. 2018-10-26 Of the post-war, post-serialist generation of European composers, it was Luigi Nono who succeeded not only in identifying and addressing aesthetic and technical questions of his time, but in showing a way ahead to a new condition of music in the twenty-first century. His music has found a listenership beyond the ageing constituency of 'contemporary music'. In Nono's work, the audiences of sound art, improvisation, electronic, experimental and radical musics of many kinds find common cause with those concerned with the renewal of Western art music. His work explores the individually and socially transformative role of music; its relationship with history and with language; the nature of the musical work as distributed through text, time, technology and individuals; the nature and performativity of the act of composition; and, above all, the role and nature of listening as a cultural activity. In many respects his music anticipates the new technological state of culture of the twenty-first century while radically reconnecting with our past. His work is itself a case study in the evolution of musical activity and the musical object: from the period of an apparently stable place for art music in Western culture to its manifold new states in our century. Routledge Handbook to Luigi Nono and Musical Thought seeks to trace the evolution of Nono's musical thought through detailed examination of the vast body of sketches, and to situate this narrative in its personal, cultural and

political contexts.

*Made in Nusantara* Adil Johan, Mayco A. Santaella. 2021-03-17 *Made in Nusantara* serves as a comprehensive introduction to the history, sociology, ethnography, and musicology of historical and contemporary popular music in maritime Southeast Asia. Each essay covers major figures, styles, and social contexts of genres of a popular nature in the Nusantara region including Malaysia, Indonesia, Brunei, Singapore, and the Philippines. Through a critical investigation of specific genres and their spaces of performance, production, and consumption, the volume is organised into four thematic areas: 1) issues in Nusantara popular music; 2) history; 3) artists and genres; and 4) national vs. local industries. Written by scholars working in the region, *Made in Nusantara* brings local perspectives to the history and analysis of popular music and critically considers conceptualisations developed in the West, rendering it an intriguing read for students and scholars of popular and global music.

*Made in Hungary* Emília Barna, Tamás Tófalvy. 2017-01-06 Emília Barna is Assistant Professor at the Budapest University of Technology and Economics. She is a founding member and Chair of IASPM Hungary, editor of *Zenei Hálózatok Folyóirat* (Music Networks Journal), and Advisory Board Member of IASPM@Journal. Tamás Tófalvy is Assistant Professor at the Budapest University of Technology and Economics. He was the founding Chair and is the current Vice-Chair of IASPM Hungary.

**Flamenco, Regionalism and Musical Heritage in Southern Spain** Matthew Machin-Autenrieth. 2016-07-28 *Flamenco, Regionalism and Musical Heritage in Southern Spain* explores the relationship between regional identity politics and flamenco in Andalusia, the southernmost autonomous community of Spain. In recent years, the Andalusian Government has embarked on an ambitious project aimed at developing flamenco as a symbol of regional identity. In 2010, flamenco

was recognised as an Intangible Cultural Heritage of Humanity by UNESCO, a declaration that has reinvigorated institutional support for the tradition. The book draws upon ethnomusicology, political geography and heritage studies to analyse the regionalisation of flamenco within the frame of Spanish politics, while considering responses among Andalusians to these institutional measures. Drawing upon ethnographic research conducted online and in Andalusia, the book examines critically the institutional development of flamenco, challenging a fixed reading of the relationship between flamenco and regionalism. The book offers alternative readings of regionalism, exploring the ways in which competing localisms and disputed identities contribute to a fresh understanding of the flamenco tradition. Matthew Machin-Autenrieth makes a significant contribution to flamenco scholarship in particular and to the study of music, regionalism and heritage in general.

*Beyond Sketches of Spain* Benjamin Fraser.2022 At the same time that this chapter continues to introduce readers to Tete Montoliu's life, musical work, and impact, it also challenges certain transnational assumptions regarding Spanish jazz. It is important to attend to ways in which the listening practices of mid-twentieth-century Anglophone audiences were shaped by the popular jazz market. In particular, it is by dispensing with misrepresentations of the connection between jazz and flamenco that readers can move beyond mere sketches of Spain and begin to appreciate the full complexity of Iberian jazz. This effort is further supported by Montoliu's own strong opinion that *Mezclar flamenco con el jazz es como mezclar las almejas con el chocolate. Es una mezcla imposible de digerir* [Mixing flamenco with jazz is like mixing clams with chocolate. It is a mixture that is impossible to digest--

*Music and the Making of Portugal and Spain* Matthew Machin-Autenrieth, Salwa El-Shawan Castelo-Branco, Samuel Llano.2023-10-24 How music embodies and contributes to historical and

contemporary nationalism What does music in Portugal and Spain reveal about the relationship between national and regional identity building? How do various actors use music to advance nationalism? How have state and international heritage regimes contributed to nationalist and regionalist projects? In this collection, contributors explore these and other essential questions from a range of interdisciplinary vantage points. The essays pay particular attention to the role played by the state in deciding what music represents Portuguese or Spanish identity. Case studies examine many aspects of the issue, including local recording networks, so-called national style in popular music, and music's role in both political protest and heritage regimes. Topics include the ways the Salazar and Franco regimes adapted music to align with their ideological agendas; the twenty-first-century impact of UNESCO's Intangible Cultural Heritage program on some of Portugal and Spain's expressive practices; and the tensions that arise between institutions and community in creating and recreating meanings and identity around music. Contributors: Ricardo Andrade, Vera Marques Alves, Salwa El-Shawan Castelo-Branco, Cristina Sánchez-Carretero, José Hugo Pires Castro, Paulo Ferreira de Castro, Fernán del Val, Héctor Fouce, Diego García-Peinazo, Leonor Losa, Josep Martí, Eva Moreda Rodríguez, Pedro Russo Moreira, Cristina Cruces Roldán, and Igor Contreras Zubillaga

**Made in Spain** Sílvia Martínez, Héctor Fouce. 2013-07-18 *Made in Spain: Studies in Popular Music* will serve as a comprehensive and rigorous introduction to the history, sociology and musicology of 20th century Spanish popular music. The volume will consist of 16 essays by leading scholars of Spanish music and will cover the major figures, styles and social contexts of pop music in Spain. Although all the contributors are Spanish, the essays will be expressly written for an international English-speaking audience. No knowledge of Spanish music or culture will be assumed. Each section will feature a brief introduction by the volume editors, while each essay will provide adequate

context so readers understand why the figure or genre under discussion is of lasting significance to Spanish popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections.

*The Making of English Popular Culture* John Storey.2016-05-20 The Making of English Popular Culture provides an account of the making of popular culture in the nineteenth century. While a form of what we might describe as popular culture existed before this period, John Storey has assembled a collection that demonstrates how what we now think of as popular culture first emerged as a result of the enormous changes that accompanied the industrial revolution. Particularly significant are the technological changes that made the production of new forms of culture possible and the concentration of people in urban areas that created significant audiences for this new culture. Consisting of fourteen original chapters that cover diverse topics ranging from seaside holidays and the invention of Christmas tradition, to advertising, music and popular fiction, the collection aims to enhance our understanding of the relationship between culture and power, as explored through areas such as 'race', ethnicity, class, sexuality and gender. It also aims to encourage within cultural studies a renewed historical sense when engaging critically with popular culture by exploring the historical conditions surrounding the existence of popular texts and practices. Written in a highly accessible style *The Making of English Popular Culture* is an ideal text for undergraduates studying cultural and media studies, literary studies, cultural history and visual culture.

*Routledge Revivals: Medieval Science, Technology and Medicine (2006)* Thomas F. Glick, Steven J. Livesey, Faith Wallis.2017-07-05 First published in 2005, this encyclopedia demonstrates that the millennium from the fall of the Roman Empire to the Renaissance was a period of great intellectual

and practical achievement and innovation. In Europe, the Islamic world, South and East Asia, and the Americas, individuals built on earlier achievements, introduced sometimes radical refinements and laid the foundations for modern development. *Medieval Science, Technology, and Medicine* details the whole scope of scientific knowledge in the medieval period in more than 300 A to Z entries. This comprehensive resource discusses the research, application of knowledge, cultural and technology exchanges, experimentation, and achievements in the many disciplines related to science and technology. It also looks at the relationship between medieval science and the traditions it supplanted. Written by a select group of international scholars, this reference work will be of great use to scholars, students, and general readers researching topics in many fields, including medieval studies, world history, history of science, history of technology, history of medicine, and cultural studies.

*Studying Popular Music* Richard Middleton.1990 A critical analysis of issues and approaches in a variety of areas, ranging from the political economy of popular music through its history and ethnography to its semiology, aesthetics and ideology. The book focuses on Anglo-American popular music of the last 200 years.

**Sounds, Societies, Significations** Rima Povilionienė.2017-01-10 This edited book covers many topics in musicological literature, gathering various approaches to music studies that encapsulate the vivid relation music has to society. It focusses on repertoires and geographical areas that have not previously been well frequented in musicology. As readers will see, music has many roles to play in society. Music can be a generator of social phenomena, or a result of them; it can enhance or activate social actions, or simply co-habit with them. Above all, music has a stable position within society, in that it actively participates in it. Music can either describe or prescribe social aspects;

musicians may have a certain position/role in society (e.g., the “popstar” as fashion leader, spokesman for political issues, etc.). Depending on the type of society, music may have a certain “meaning” or “function” (music does not mean the same thing everywhere in the world). Lastly, music can define a society, and it is not uncommon for it to best define a particular historical moment. Case-studies in this work provide visibility for musical cultures that are rarely exposed in the dominant musicological discourse. Several contributions combine musicological analysis with insider-musician points of view. Some essays in the collection address the cultural clash between certain types of music/musicians and the respective institutional counterparts, while certain contributing authors draw on experimental research findings. Throughout this book we see how musics are socially significant, and - at the same time - that societies are musically significant too. Thus the book will appeal to musicologists, cultural scholars and semioticians, amongst others.

Heritage, Labour, and the Working Classes Laurajane Smith, Paul A. Shackel, Gary Campbell. 2011

Heritage, Labour and the Working Classes is both a celebration and commemoration of working class culture. It contains sometimes inspiring accounts of working class communities and people telling their own stories, and weaves together examples of tangible and intangible heritage, place, history, memory, music and literature. It represents an innovative and useful resource for heritage and museum practitioners, students and academics concerned with understanding community heritage and the debate on social inclusion/exclusion. It offers new ways of understanding heritage, its values and consequences, and presents a challenge to dominant and traditional frameworks for understanding and identifying heritage and heritage making.

**Social Convergence in Times of Spatial Distancing: The Role of Music During the COVID-19 Pandemic** Niels Chr. Hansen, Melanie Wald-Fuhrmann, Jane Whitfield

Davidson.2022-07-19

**Jazz Diaspora** Bruce Johnson.2019-10-16 Jazz Diaspora: Music and Globalisation is about the international diaspora of jazz, well underway within a year of the first jazz recordings in 1917. This book studies the processes of the global jazz diaspora and its implications for jazz historiography in general, arguing for its relevance to the fields of sonic studies and cognitive theory. Until the late twentieth century, the historiography and analysis of jazz were centred on the US to the almost complete exclusion of any other region. The driving premise of this book is that jazz was not 'invented' and then exported: it was invented in the process of being disseminated. Jazz Diaspora is a sustained argument for an alternative historiography, based on a shift from a US-centric to a diasporic perspective on the music. The rationale is double-edged. It appears that most of the world's jazz is experienced (performed and consumed) in diasporic sites - that is, outside its agreed geographical point of origin - and to ignore diasporic jazz is thus to ignore most jazz activity. It is also widely felt that the balance has shifted, as jazz in its homeland has become increasingly conservative. There has been an assumption that only the 'authentic' version of the music--as represented in its country of origin--was of aesthetic and historical interest in the jazz narrative; that the forms that emerged in other countries were simply rather pallid and enervated echoes of the 'real thing'. This has been accompanied by challenges to the criterion of place- and race-based authenticity as a way of assessing the value of popular music forms in general. As the prototype for the globalisation of popular music, diasporic jazz provides a richly instructive template for the study of the history of modernity as played out musically.

*Il tempo di una canzone* Franco Fabbri.2021-06-01T00:00:00+02:00 *Il tempo di una canzone* è una raccolta di saggi sulla popular music, ai quali Franco Fabbri ha lavorato negli ultimi dieci anni e fino

a tempi recentissimi. Soprattutto, più della metà sono stati scritti e pubblicati in altre lingue ed erano finora inediti in italiano: fra questi, alcuni sono in assoluto i più letti - nella lingua originale - da un vasto pubblico internazionale. La popular music è studiata dal punto di vista storico (dalla canzone napoletana e statunitense nella prima metà dell'Ottocento, fino al rebetico, e poi al rock, al beat, e alla canzone d'autore, dagli anni Cinquanta del Novecento ai giorni nostri), analitico (il sound delle surf bands, del progressive rock, di Peter Gabriel, di De André, della musica ascoltata in cuffia e in streaming), teorico (le classificazioni per generi, le diverse tendenze degli studi musicali, il plagio). C'è spazio anche per saggi sulla musica da film, per l'impatto delle tecnologie sulla produzione e sul consumo di musica, per riflessioni sull'industria editoriale e discografica e sul diritto d'autore.

Ambiance, Tourism and the City Iñigo Sánchez-Fuarros, Daniel Paiva, Daniel Malet Calvo. 2023-04-28  
Ambiance, Tourism and the City considers how tourism and urban development affect the lived ambiances of contemporary cities around the world. As most of the existing literature on sensory atmospheres says little about the intersection between tourism and atmospheric production, this book affirms the centrality of the notion of ambiance as a mode of inquiry into the making and remaking of urban places for tourist consumption. The book takes the reader into the sensory worlds of a traditional Italian marketplace, a jungle park in Kuala Lumpur, a slum in the Colombian city of Medellín, or the sun and sand tourism destinations in Southern Spain, among other case studies. It offers new insights into the impact of tourism on the urban environment from multidisciplinary perspectives and a wide range of geographical regions across Europe, North America, Asia, and South America. Through these contemporary case studies, the book further deepens our understanding of the ways in which ambiances and atmospheres pervade the physical regeneration

and sensory transformation of contemporary tourist destinations. Conversely, this book offers insights on the effects of tourism on everyday urban experience. By bringing together a diverse group of scholars and case studies to present a global perspective on the atmospheric production of the tourist city, this book is to serve as a valuable reference tool for researchers and undergraduate and postgraduate students with an interest in urban ambiances, tourism, cultural geography, and urban planning.

*Gaspar Cassadó* Gabrielle Kaufman. 2016-12-08 Barcelonian Gaspar Cassadó (1897-1966) was one of the greatest cello virtuosos of the twentieth century and a notable composer and arranger, leaving a vast and heterogeneous legacy. In this book, Gabrielle Kaufman provides the first full-length scholarly work dedicated to Cassadó, containing the results of seven years of research into his life and legacy, after following the cellist's steps through Spain, France, Italy and Japan. The study presents in-depth descriptions of the three main parts of Cassadó's creative output: composition, transcription and performance, especially focusing on Cassadó's plural and multi-faceted creativity, which is examined from both cultural and historical perspectives. Cassadó's role within the evolution of twentieth-century cello performance is thoroughly examined, including a discussion regarding the musical and technical aspects of performing Cassadó's works, aimed directly at performers. The study presents the first attempt at a comprehensive catalogue of Cassadó's works, both original and transcribed, as well as his recordings, using a number of new archival sources and testimonies. In addition, the composer's significance within Spanish twentieth-century music is treated in detail through a number of case studies, sustained by examples from recovered score manuscripts. Illuminated by extraordinary source material *Gaspar Cassadó: Cellist, Composer and Transcriber* expands and deepens our knowledge of this complex figure, and will be of crucial importance to

students and scholars in the fields of Performance Practice and Spanish Music, as well as to professional cellists and advanced cello students.

**Copla, Ideología y Poder** . ENRIQUE; MATIA POLO ENCABO (INMACULADA.), Inmaculada Matía Polo. 2020-12-31 Nacida antes de la instauración de la II República, la popularidad de la copla a lo largo de los siglos XX y XXI permite realizar una radiografía cultural del país a partir de este singular producto artístico. En permanente contacto con otras industrias como la radio, el cine o la televisión, aquello que comúnmente comprendemos como copla no solo atiende a cuestiones musicales, sino también a la iconografía, la representación en la esfera pública de sus principales intérpretes (un genuino star system) y otros aspectos relacionados directamente con la ideología y la convulsa historia política de nuestro pasado más reciente. Copla, ideología y poder ofrece una mirada multidisciplinar en torno al fenómeno, abordándolo desde diferentes ópticas y tratando temas que transitan desde la revisión de las fiestas organizadas en La Granja durante la dictadura o las implicaciones del chotis Ya hemos pasao, a la presencia y significado de la copla en diversos espacios y países (España, México, Chile, Argentina...) y formatos (cine, radio e industria discográfica), todo ello a través de la reflexión y el análisis de repertorios, contextos y figuras de la canción española, necesarios para articular y entender no sólo su propio desarrollo, sino para cuestionar el relato que hasta ahora hemos construido del siglo XX. Poderosa, reivindicativa y llena de matices, el interés que indefectiblemente tiene la copla quizá se base en la nostalgia y el recuerdo, o quizá en el propio valor de las músicas, que siguen siendo objeto de múltiples reinterpretaciones en la actualidad. De lo que no cabe duda, es que a día de hoy continúa generando un atractivo que justifica su presencia, no solo en la escena, sino también en espacios académicos que reivindican su importancia como parte fundamental de la historia de la cultura.

*HISTORIA DE LA MÚSICA DE JAZZ (III). Del free jazz a las músicas de fusión* Patricio Goyalde Palacios.2017-02-07 Este libro es el tercer volumen de un proyecto de publicación de una historia de la música de jazz, desde sus orígenes hasta la actualidad, que tiene como objetivo fundamental proporcionar una visión completa de las diversas etapas, corrientes estilísticas y autores que conforman el devenir de un género musical que se ha desarrollado y evolucionado desde comienzos del siglo XX. La primera y la segunda entrega -Historia de la música de jazz (/) y (//)- analizaban esta música desde sus orígenes hasta el hard bop; este tercer volumen parte del free jazz de los años sesenta y estudia los diferentes tipos de fusión que se realizaron, desde el jazz latino y la bossa nova hasta el jazz eléctrico, sin olvidar por ello otros estilos que tomaron como punto de partida expresiones diversas de la música folclórica y popular, como por ejemplo el jazz flamenco.

**The Routledge Companion to Digital Ethnography** Larissa Hjorth, Heather Horst, Anne Galloway, Genevieve Bell.2017-01-20 With the increase of digital and networked media in everyday life, researchers have increasingly turned their gaze to the symbolic and cultural elements of technologies. From studying online game communities, locative and social media to YouTube and mobile media, ethnographic approaches to digital and networked media have helped to elucidate the dynamic cultural and social dimensions of media practice. The Routledge Companion to Digital Ethnography provides an authoritative, up-to-date, intellectually broad, and conceptually cutting-edge guide to this emergent and diverse area. Features include: a comprehensive history of computers and digitization in anthropology; exploration of various ethnographic methods in the context of digital tools and network relations; consideration of social networking and communication technologies on a local and global scale; in-depth analyses of different interfaces in ethnography, from mobile technologies to digital archives.

**The Routledge Companion to Remix Studies** Eduardo Navas, Owen Gallagher, xtine burrough. 2014-11-27 The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

The Routledge International Encyclopedia of Education Gary McCulloch, David Crook. 2013-11-26 The Routledge International Encyclopedia of Education is a unique and major resource for the field of education. It is a comprehensive, single-volume work, arranged alphabetically and comprising around 600 entries. The entries range from definitions of key educational concepts and terms to biographies of key educators and specially written substantial essays on major educational topics. The volume includes authoritative and critical commentary on historical and contemporary themes; examinations of continuities, changes and emerging issues; and discussions of the educational traditions and features of major countries and continents. The following special features are also included: Unrivalled coverage of education in a single volume Entries by leading international educational researchers Contributors drawn from all over the globe, including Australia, Brazil, Canada, China, Finland, India, Israel, Japan, New Zealand, South Africa, the United Kingdom and

the United States A distinguished international advisory board Fully cross-referenced and indexed Suggestions for further reading Offering insight into the world of education in an interesting, informed and sometimes provocative way, The Routledge International Encyclopedia of Education is an invaluable work of reference for educators, students, researchers and policy makers in education and related fields internationally.

**The Singer-Songwriter in Europe** Isabelle Marc, Stuart Green. 2016-03-22 The Singer-Songwriter in Europe is the first book to explore and compare the multifaceted discourses and practices of this figure within and across linguistic spaces in Europe and in dialogue with spaces beyond continental borders. The concept of the singer-songwriter is significant and much-debated for a variety of reasons. Many such musicians possess large and zealous followings, their output often esteemed politically and usually held up as the nearest popular music gets to high art, such facets often yielding sizeable economic benefits. Yet this figure, per se, has been the object of scant critical discussion, with individual practitioners celebrated for their isolated achievements instead. In response to this lack of critical knowledge, this volume identifies and interrogates the musical, linguistic, social and ideological elements that configure the singer-songwriter and its various equivalents in Europe, such as the French auteur-compositeur-interprète and the Italian cantautore, since the late 1940s. Particular attention is paid to the emergence of this figure in the post-war period, how and why its contours have changed over time and space subsequently, cross-cultural influences, and the transformative agency of this figure as regards party and identity politics in lyrics and music, often by means of individual case studies. The book's polycentric approach endeavours to redress the hitherto Anglophone bias in scholarship on the singer-songwriter in the English-speaking world, drawing on the knowledge of scholars from across Europe and from a

variety of academic disciplines, including modern language studies, musicology, sociology, literary studies and history.

Encyclopedia of Lesbian Histories and Cultures Bonnie Zimmerman.2013-08-21 A rich heritage that needs to be documented Beginning in 1869, when the study of homosexuality can be said to have begun with the establishment of sexology, this encyclopedia offers accounts of the most important international developments in an area that now occupies a critical place in many fields of academic endeavours. It covers a long history and a dynamic and ever changing present, while opening up the academic profession to new scholarship and new ways of thinking. A groundbreaking new approach While gays and lesbians have shared many aspects of life, their histories and cultures developed in profoundly different ways. To reflect this crucial fact, the encyclopedia has been prepared in two separate volumes assuring that both histories receive full, unbiased attention and that a broad range of human experience is covered. Written for and by a wide range of people Intended as a reference for students and scholars in all fields, as well as for the general public, the encyclopedia is written in user-friendly language. At the same time it maintains a high level of scholarship that incorporates both passion and objectivity. It is written by some of the most famous names in the field, as well as new scholars, whose research continues to advance gender studies into the future.

Indie TV James Lyons,Yannis Tzioumakis.2023-03-27 This edited collection is the first book to offer a wide-ranging examination of the interface between American independent film and a converged television landscape that consists of terrestrial broadcasters, cable networks and streaming providers, in which independent film and television intersect in complex, multifaceted and creative ways. The book covers the long history of continuities and connections between the two sectors, as seen in the activities of PBS, HBO or Sundance. It considers the movement of filmmakers between

indie film and TV such as Steven Soderbergh, Rian Johnson, the Duplass brothers, Joe Swanberg, Lynn Shelton and Gregg Araki; details the confluence of aesthetic and thematic elements seen in shows such as *Girls*, *Breaking Bad*, *Master of None*, or *Glow*; points to a shared interest in regional sensibilities evident in shows like *One Mississippi* or *Fargo*; and makes the case for documentaries and web series as significant entities in this domain. Collectively, the book builds a compelling picture of indie TV as a significant feature of US screen entertainment in the 21st Century. This interdisciplinary landmark volume will be a go-to reference for students and scholars of Television Studies, Film Studies and Media Studies.

**Émulations n° 33 : La nuit urbaine** Hélène Jeanmougin, Emmanuele Giordano. 2020-08-19

L'appropriation de la nuit urbaine par des activités économiques, sociales et culturelles a connu au xxe siècle une accélération sans précédent. L'intérêt croissant des sciences sociales pour cet objet de recherche a permis de mieux connaître les dynamiques caractérisant l'évolution de l'espace-temps nocturne dans les différentes parties du globe. Ce numéro souligne la nécessité de poursuivre l'exploration de cet espace-temps complexe. En réunissant des contributions de différentes disciplines et sur des régions géographiques variées, il propose de lier tendances globales et spécificités locales qui (re)configurent la nuit urbaine dans la ville contemporaine. Les apports de ces contributions sont présentés et articulés autour de quatre axes: lieux et usages différenciés des pratiques nocturnes, attractivité et conflits, inégalités nocturnes, méthodologies des enquêtes sur la nuit.

En, desde y hacia las américas . Músicas y migraciones transoceánicas Belén Vega

Pichaco. 2021-10-14 Los continuos flujos migratorios en, desde y hacia el continente americano constituyen uno de los fenómenos que más repercusión ha tenido en el devenir musical de los

diferentes países que conforman las Américas. La música, con representaciones múltiples y como protagonista en condiciones migratorias transoceánicas, viajó a distintos contextos y estableció relaciones en torno a ejes transversales que requieren para su abordaje de diferentes aproximaciones metodológicas y una mirada amplia, más allá de fronteras geopolíticas. El presente volumen, que reúne una selección de textos en castellano, portugués, inglés y francés de investigadores de América Latina, Europa y Estados Unidos, representa una muestra del potencial de los estudios migratorios americanos dentro del panorama musicológico contemporáneo. Aspiramos, con él, a que el lector no solo se interese por la narrativa y el plano discursivo de los textos individuales, sino que despierte también su interés por escuchar lo que cada una de las secciones sugiere: desde las prácticas musicales de la América colonial hasta las músicas populares actuales, pasando por la canción, el teatro musical y las vanguardias transnacionales. Estas líneas de trabajo han fundamentado la creación y trayectoria de la Comisión de Trabajo «Música y Estudios Americanos» (MUSAM) de la Sociedad Española de Musicología (SEdeM) y dan continuidad a los esfuerzos realizados desde las musicologías luso-española y latino-americana por avanzar en el estudio conjunto de las culturas musicales de nuestro entorno. The continuous migratory flows in, from, and to the American continent constitute one of the phenomena that has had the greatest impact on the musical practices of the various countries of the Americas. Music —with its multiple representations, and as a protagonist in transoceanic migrations— travelled to different contexts and established relationships around transverse axes; its research requires several methodological approaches and a broad view, beyond geopolitical borders. The present volume, which brings together a selection of texts in Spanish, Portuguese, English and French by researchers from Latin America, Europe and the United States, represents a sample of the potential of Ibero/

Latin/American migratory studies within the contemporary musicological scene. We hope that the reader will be interested both in the narrative and discursive levels of the individual chapters, and in the listening to of what each of the thematically arranged larger sections suggests: from the musical practices of colonial America to current popular music, song, musical theater, and the transnational avant-garde. These research lines are the basis for the creation and trajectory of the Study Group “Music and American Studies” (MUSAM) of the Spanish Society for Musicology (SEdeM), and they give continuity to the efforts made by Portuguese-Spanish and Latin-American musicologies to advance in the joint study of the musical cultures of our environments.

*The Routledge Companion to Media & Gender* Cynthia Carter, Linda Steiner, Lisa McLaughlin. 2013-12-13 The Routledge Companion to Media and Gender offers a comprehensive examination of media and gender studies, charting its histories, investigating ongoing controversies, and assessing future trends. The 59 chapters in this volume, written by leading researchers from around the world, provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research. The Companion includes the following features: With each chapter addressing a distinct, concrete set of issues, the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives. Authors address a series of important questions that have consequences for current and future thinking in the field, including postfeminism, sexual violence, masculinity, media industries, queer identities, video games, digital policy, media activism, sexualization, docusoaps, teen drama, cosmetic surgery, media Islamophobia, sport, telenovelas, news audiences, pornography, and social and mobile media. A range of academic disciplines inform exploration of key issues around production and policymaking, representation, audience engagement, and the place of

gender in media studies. The Routledge Companion to Media and Gender is an essential guide to the central ideas, concepts and debates currently shaping media and gender research.

**Made in the Low Countries** Lutgard Mutsaers, Gert Keunen. 2017-10-12 Made in the Low Countries: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth and twenty-first century popular music of the Dutch-speaking region comprising the Netherlands and Flanders as a region of federal Belgium. The volume consists of essays by leading scholars and publicists in this field, and covers the major issues, genres, and contexts of popular music. Each essay provides adequate context so readers understand why the issue or genre under discussion is of lasting significance to this transnational region. The book first presents a general description of the history and background of popular music made in the region, followed by essays that are organized into four thematic sections: I: Framing and Facilitating; II: Creation and Curation; III: Close Encounters; IV: Changes and Choices.

**Handbook of Cultural Geography** Kay Anderson. 2003 The editors of this genuinely brilliant book seem to dare the reader to argue with them from the first page... I would encourage everyone interested in cultural geography, or in the cultural turn within a whole set of human geographies, to do likewise. --ANNALS OF THE ASSOCIATION OF AMERICAN GEOGRAPHERS A richly plural and impassioned re-presentation of cultural geography that eschews everything in the way of boundary drawing and fixity. A re-visioning of the field as a set of engagements with the world, it contains a vibrant atlas of ever shifting possibilities. Throbbing with commitment, and un-disciplined in the most positive sense of that term, it is exactly what a handbook ought to be. --Professor Allan Pred Department of Geography, University of California at Berkeley Ten sections, with a detailed editorial introduction, the Handbook of Cultural Geography presents a comprehensive statement of the

relation between the cultural imagination and the geographical imagination. Emphasising the intellectual diversity of the discipline, the Handbook is a textured overview that presents a state-of-the-art assessment of the key questions informing cultural geography, while also looking at resonances between cultural geography and other disciplines.

*Generation X Goes Global* Christine Henseler.2012 This volume explores the converging properties of Generation X through the fields of literature, media studies, youth culture, popular culture, sociology, philosophy, feminism, and political science. It broadens critics' engagement with the Generation X label, tracing the global and local flows that determine the identity of each country's youth from the 1970s well into the twenty-first century.

**Musical Voices of Early Modern Women** Thomasin LaMay.2017-05-15 Recent scholarship has offered a veritable landslide of studies about early modern women, illuminating them as writers, thinkers, midwives, mothers, in convents, at home, and as rulers. *Musical Voices of Early Modern Women* adds to the mix of early modern studies a volume that correlates women's musical endeavors to their lives, addressing early modern women's musical activities across a broad spectrum of cultural events and settings. The volume takes as its premise the notion that while women may have been squeezed to participate in music through narrower doors than their male peers, they nevertheless did so with enthusiasm, diligence, and success. They were there in many ways, but as women's lives were fundamentally different and more private than men's were, their strategies, tools, and appearances were sometimes also different and thus often unstudied in an historical discipline that primarily evaluated men's productivity. Given that, many of these stories will not necessarily embrace a standard musical repertoire, even as they seek to expand canonical borders. The contributors to this collection explore the possibility of a larger musical culture which included

women as well as men, by examining early modern women in many-headed ways through the lens of musical production. They look at how women composed, assuming that compositional gender strategies may have been used differently when applied through her vision; how women were composed, or represented and interpreted through music in a larger cultural context, and how her presence in that dialog situated her in social space. Contributors also trace how women found music as a means for communicating, for establishing intellectual power, for generating musical tastes, and for enhancing the quality of their lives. Some women performed publicly, and thus some articles examine how this impacted on their lives and families. Other contributors inquire about the economics of music and women, and how in different situations some women may have been financially empowered or even in control of their own money-making. This collection offers a glimpse at women from home, stage, work, and convent, from many classes and from culturally diverse countries - including France, Spain, Italy, England, Austria, Russia, and Mexico - and imagines a musical history centered in the realities of those lives.

### **The Reference Catalogue of Current Literature .1910**

Studies in Seventeenth-Century Opera BethL. Glixon.2017-07-05 The past four decades have seen an explosion in research regarding seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenery, as well as newer disciplines such as studies of patronage, gender, and semiotics. While most of the essays in the volume pertain to Italian opera, others concern opera production in France, England, Spain and the Germanic countries.

**Phonographic Encounters** Elodie A. Roy,Eva Moreda Rodriguez.2021-09-01 This cross-disciplinary volume illuminates the history of early phonography from a transnational perspective, recovering the

myriad sites, knowledge practices, identities and discourses which dynamically shaped early recording cultures. With case studies from China, Australia, the United States, Latin America, Russia, Sweden, Germany, Spain, Portugal, France, and Italy, *Phonographic Encounters* explores moments of interaction and encounter, as well as tensions, between local and global understandings of recording technologies. Drawing on an array of archival sources often previously unavailable in English, it moves beyond western-centric narratives of early phonography and beyond the strict confines of the recording industry. Contributions from media history, musicology, popular music studies, cultural studies, area studies and the history of science and technology make this book a key and innovative resource for understanding early phonography against the backdrop of colonial and global power relations.

**Following Franco** Duncan Wheeler.2020-10-15 The transition to democracy that followed the death of Spanish dictator Francisco Franco in 1975 was once hailed as a model of political transformation. But since the 2008 financial crisis it has come under intense scrutiny. Today, a growing divide exists between advocates of the Transition and those who see it as the source of Spain's current socio-political bankruptcy. This book revisits the crucial period from 1962 to 1992, exposing the networks of art, media and power that drove the Transition and continue to underpin Spanish politics in the present. Drawing on rare archival materials and over three hundred interviews with politicians, artists, journalists and ordinary Spaniards, including former prime minister Felipe Gonzalez (1982-96), *Following Franco* unlocks the complex and often contradictory narratives surrounding the foundation of contemporary Spain.

*The Routledge Handbook of Popular Culture and Tourism* Christine Lundberg,Vassilios Ziakas.2018-07-03 This handbook provides a comprehensive overview and holistic analysis of the

intersection between tourism and popular culture. It examines current debates, questions and controversies of tourism in the wake of popular culture phenomena and explores the relationships between popular culture, globalization, tourism and mobility. In addition, it offers a cross-disciplinary, cutting edge review of the character of popular cultural production and consumption trends, analyzing their consequences for tourism, spatial strategies and destination competitiveness. The scope of the volume encompasses various expressions of popular culture such as cinema, TV shows, music, literature, sports and heritage. Featuring a mix of theoretical and empirical chapters, the handbook problematizes and conceptualizes the ties and clusters of popular cultural actors, thereby positioning tourism within the wider context of creative economies, cultural planning and multimodal technologies. Written by an international team of academics with expertise in a range of disciplines, this timely book will be of interest to researchers from a variety of subjects including tourism, events, geography, cultural studies, fandom research, political economy, business, media studies and technology.

*Digital Ethnography* Sarah Pink, Heather Horst, John Postill, Larissa Hjorth, Tania Lewis, Jo Tacchi. 2015-10-09 Lecturers, request your electronic inspection copy This sharp, innovative book champions the rising significance of ethnographic research on the use of digital resources around the world. It contextualises digital and pre-digital ethnographic research and demonstrates how the methodological, practical and theoretical dimensions are increasingly intertwined. Digital ethnography is central to our understanding of the social world; it can shape methodology and methods, and provides the technological tools needed to research society. The authoritative team of authors clearly set out how to research localities, objects and events as well as providing insights into exploring individuals' or communities' lived experiences, practices and relationships. The book:

Defines a series of central concepts in this new branch of social and cultural research Challenges existing conceptual and analytical categories Showcases new and innovative methods Theorises the digital world in new ways Encourages us to rethink pre-digital practices, media and environments This is the ideal introduction for anyone intending to conduct ethnographic research in today's digital society.

**The SAGE International Encyclopedia of Music and Culture** Janet Sturman.2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

**The Annual American Catalogue** .1899

## Decoding **Made In Spain Studies In Popular Music Routledge G**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Made In Spain Studies In Popular Music Routledge G**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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