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Clarence Bernard Henry's book is a culmination of several years of field research on sacred and secular influences of àsé, the West African Yoruba concept that spread to Brazil and throughout the African Diaspora. Àsé is imagined as power and creative energy bestowed upon human beings by ancestral spirits acting as guardians. In Brazil, the West African Yoruba concept of àsé is known as axé and has been reinvented, transmitted, and nurtured in Candomblé, an Afro-Brazilian religion that is practiced in Salvador, Bahia. The author examines how the concepts of axé and Candomblé religion have been appropriated and reinvented in Brazilian popular music and culture. Featuring interviews with practitioners and local musicians, the book explains how many Brazilian popular music styles such as samba, bossa nova, samba-reggae, ijexá, and axé have musical and stylistic elements that stem from Afro-Brazilian religion. The book also discusses how young Afro-Brazilians combine Candomblé religious music with African American music such as blues, jazz, gospel, soul, funk, and rap. Henry argues for the importance of axé as a unifying force tying together the secular and sacred Afro-Brazilian musical landscape. In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. (Piano/Vocal/Guitar Artist Songbook). Approved by the legend himself, this keepsake collection celebrates the diverse and prolific career of bandleader, musician, songwriter, producer, arranger, film composer, and record label executive Quincy Jones. It features original, handwritten scores by Quincy, many souvenir photos, several magazine articles that follow Quincy's career, as well as 20 popular tunes he has written, arranged, or produced. Includes: Come Fly with Me * The Ironside Theme * Let the Good Times Roll * Man in the Mirror * P.Y.T. (Pretty Young Thing) *

Sanford and Son Theme * Soul Bossa Nova * Tomorrow (A Better You, a Better Me) * We Are the World * and more. This reference work consists of entries on every film, television, stage, and literary work by Woody Allen. The volume also includes entries on people (actors, producers, writers, etc.) who have worked with Allen as well as various topics (acting roles, awards, themes, film locations, etc.). In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. "Hearing Luxe Pop explores a deluxe-production aesthetic that has long thrived in American popular music. John Howland presents an alternative music history that centers on shifts in timbre and sound through innovative uses of media, orchestration, and arranging. He travels from symphonic jazz to the Great American Songbook; teenage symphonies of the Motown label and 1960s girl groups to the emerging "countryopolitan" sound of Nashville; the sunshine pop and baroque pop of the Beach Boys to the blending of soul and funk into 1970s disco; the hip-hop-with-orchestra events of Jay-Z and Kanye West to indie rock bands with the Brooklyn Philharmonic. The luxe aesthetic merges popular-music idioms with lush string orchestrations, big-band instrumentation, and symphonic instruments. This book attunes readers to hearing the discourses that gathered around the music and its associated images, and in turn examines pop's relations to aspirational consumer culture, spectacle, theatricality, glamour, sophistication, cosmopolitanism, and "classy" lifestyles"-- (Book). This is an engaging account of some of the most memorable moments in New York's recording history, as seen through the eyes (and ears) of the many producers, engineers, songwriters, and recording artists who helped make them happen. It explores the explosive 30 years between 1950 and 1980 and the numerous ingredients that made them unique artists performing live in large, vibrant recording spaces, producers and engineers spontaneously creating new effects and techniques; composers writing parts on demand in the studio; and, most important, recording studios that had life, character, and their own fingerprint sound. Printed versions of instrumental film scores can be quite difficult to find, and in many cases the arrangements cited in this book are the only available printed manifestations. The text presents virtually every major film composer, including Max Steiner, Erich Wolfgang Korngold, Bernard Hermann, Jerry Goldsmith, and John Williams." In Musicians in Transit Matthew B. Karush examines the transnational careers of seven of the most influential Argentine musicians of the twentieth century: Afro-Argentine swing guitarist Oscar Alemán, jazz saxophonist Gato Barbieri, composer Lalo Schifrin, tango innovator Astor Piazzolla, balada singer Sandro, folksinger Mercedes Sosa, and rock musician Gustavo Santaolalla. As active participants in the globalized music business, these artists interacted with musicians and audiences in the United States, Europe, and Latin America and contended with genre distinctions, marketing conventions, and ethnic stereotypes. By responding creatively to these constraints, they made innovative music that provided Argentines with new ways of understanding their nation's place in the world. Eventually, these musicians produced expressions of Latin identity that reverberated beyond Argentina, including a novel form of pop

ballad; an anti-imperialist, revolutionary folk genre; and a style of rock built on a pastiche of Latin American and global genres. A website with links to recordings by each musician accompanies the book. How many marketing messages do you think you see a day? Why do some stick with us more than others? Why do we all remember the Cadbury's gorilla drummer or the Budweiser Frogs? What do they say about the brand? How will you communicate your own marketing messages just as successfully? In this textbook, John Egan draws on years of both industry and academic experience to explain the why as well as the how of marketing communications. It covers all the essential topics that are relevant to your marketing communications course in a relatable and easy-to-read style. 'Insight' boxes provide insight into some of the latest industry practices, and with engaging examples ranging from HSBC to James Bond, to the Arab Spring and One Direction, this textbook will not only provide you with a solid foundation for working in 'marcoms'; it will make your study fun along the way. For those looking to get ahead of their classmates and other job candidates, the textbook includes coverage of topical issues such as new technologies, ethical marketing and the regulatory environment to help you consider some of the cutting edge debates for assignments and future employment. There is also a companion website with additional study materials to help you go one further and stay ahead of the pack: study.sagepub.com/egan This textbook is essential reading for all marketing communications courses at undergraduate and postgraduate levels as well as professional courses in Marketing. The weekly source of African American political and entertainment news. Quincy Jones (b. 1933) is one of the most prolific composers, arrangers, bandleaders, producers, and humanitarians in American music history and the recording and film industries. Among pop music fans he is perhaps most famous for producing Michael Jackson's album, *Thriller*. Clarence Bernard Henry focuses on the life, music, career, and legacy of Jones within the social, cultural, historical, and artistic context of American, African American, popular, and world music traditions. Jones's career has spanned over sixty years, generating a substantial body of work with over five hundred compositions and arrangements. The author focuses on this material as well as many of Jones's accomplishments: performing as a young trumpeter in the bands of Lionel Hampton and Dizzy Gillespie, becoming the first African American to hold an executive position in the competitive white-owned recording industry, breaking racial barriers as a composer in the Hollywood film and television industries, producing the best-selling album of all time, and receiving numerous Grammy Awards. The author also discusses many of Jones's compositions, arrangements, and recordings and his compositional study in France with legendary teacher Nadia Boulanger. In addition, details are provided about Jones's distinct ability as one of the most innovative composers and arrangers who incorporates many different styles of music, techniques, and creative ideas in his compositions, arrangements, and film scores. He collaborated with an array of musicians and groups such as Louis Armstrong, Duke Ellington, Miles Davis, Ella Fitzgerald, Sarah Vaughan, Frank Sinatra, Clifford Brown, Ray Charles, Michael Jackson, USA for Africa, and many others. Clarence Bernard Henry shows how Jones has, throughout his career, wholeheartedly embraced philosophies of globalization and cultural diversity in his body of work,

collaborations, humanitarian projects, and musical creativity. This tune is an old Quincy Jones hit that has been given new life as the theme to the hit comedy Austin Powers - International Man of Mystery. This 'groovy' chart is very 'retro', and your students will love it. The 'Lounge Lizard' sound is back, and Mike Lewis's playable arrangement makes it perfect for any band.

'Smashing, baby!' (2: 54) This text presents a comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day. With informative biographies, essays, and "music maps, " this book is the ultimate guide to the best recordings in rhythm and blues. 20 charts. It's the smash hit, all singing, all-dancing phenomenon that has taken the world by storm. This in-depth guide reveals all you need to know about the happiest show on TV - be prepared to fall head over heels for Glee. Also includes detailed recaps of all of the first 13 episodes, mini biographies of all the cast, a sneak peek behind-the-scenes on set at William McKinley High, complete song title listings...and so much more!

Bossa mundo: Brazilian music in transnational media industries focuses on 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.

Music and dance in Canada today are diverse and expansive, reflecting histories of travel, exchange, and interpretation and challenging conceptions of expressive culture that are bounded and static. Reflecting current trends in ethnomusicology, Contemporary Musical Expressions in Canada examines cultural continuity, disjuncture, intersection, and interplay in music and dance across the country. Essays reconsider conceptual frameworks through which cultural forms are viewed, critique policies meant to encourage crosscultural sharing, and address ways in which traditional forms of expression have changed to reflect new contexts and audiences. From North Indian kathak dance, Chinese lion dance, early Toronto hip hop, and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth-century Quebec, Gaelic milling songs in Cape Breton, and Mennonite songs in rural Manitoba, this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities. At a historical moment when identity politics, multiculturalism, diversity, immigration, and border crossings are debated around the world, Contemporary Musical Expressions in Canada demonstrates the many ways that music and dance practices in Canada engage with these broader global processes. Contributors include Rebecca Draisey-Collishaw (Queen's University), Meghan Forsyth (Memorial University of Newfoundland), Monique Giroux (University of Lethbridge), Ian Hayes (Memorial University of Newfoundland), Anna Hoefnagels (Carleton University), Judith Klassen (Canadian Museum of History), Chris McDonald (Cape Breton University), Colin McGuire (University

College Cork), Marcia Ostashevski (Cape Breton University), Laura Risk (McGill University), Neil Scobie (University Western Ontario), Gordon Smith (Queen's University), Heather Sparling (Cape Breton University), Jesse Stewart (Carleton University), Janice Esther Tulk (Cape Breton University), Margaret Walker (Queen's University), and Louise Wrazen (York University). "Music affects every person. It is the soundtrack of our happiness, zest for achievement and relationships to others. Music brings great ideas and feelings. It soothes the soul. It creates and sustains memories." - Hank Moore

Pop Music Legends covers change and growth of the music recording industry. It is based on the Hank Moore's involvement in music over the years, interviews with hundreds of music stars and his knowledge of pop culture. It is the only book that encompasses a full-scope music perspective and is designed to have high appeal mass appeal, historical, entertainment and is applicable to a broad audience. In 1980, the celebrated new wave band Blondie headed to Los Angeles to record a new album and along with it, the cover song "The Tide Is High," originally written by Jamaican legend John Holt. Featuring percussion by Peruvian drummer and veteran LA session musician "Alex" Acuña, and with horns and violins that were pure LA mariachi by way of Mexico, "The Tide Is High" demonstrates just one of the ways in which Los Angeles and the music of Latin America have been intertwined since the birth of the city in the eighteenth century. The Tide Was Always High gathers together essays, interviews, and analysis from leading academics, artists, journalists, and iconic Latin American musicians to explore the vibrant connections between Los Angeles and Latin America. Published in conjunction with the Getty's Pacific Standard Time: LA/LA, the book shows how Latin American musicians and music have helped shape the city's culture—from Hollywood film sets to recording studios, from vaudeville theaters to Sunset Strip nightclubs, and from Carmen Miranda to Pérez Prado and Juan García Esquivel. Quincy Jones (b. 1933) is one of the most prolific composers, arrangers, bandleaders, producers, and humanitarians in American music history and the recording and film industries. Among pop music fans he is perhaps most famous for producing Michael Jackson's album, Thriller. Clarence Bernard Henry focuses on the life, music, career, and legacy of Jones within the social, cultural, historical, and artistic context of American, African American, popular, and world music traditions. Jones's career has spanned over sixty years, generating a substantial body of work with over five hundred compositions and arrangements. The author focuses on this material as well as many of Jones's accomplishments: performing as a young trumpeter in the bands of Lionel Hampton and Dizzy Gillespie, becoming the first African American to hold an executive position in the competitive white-owned recording industry, breaking racial barriers as a composer in the Hollywood film and television industries, producing the best-selling album of all time, and receiving numerous Grammy Awards. The author also discusses many of Jones's compositions, arrangements, and recordings and his compositional study in France with legendary teacher Nadia Boulanger. In addition, details are provided about Jones's distinct ability as one of the most innovative composers and arrangers who incorporates many different styles of music, techniques, and creative ideas in his compositions, arrangements, and film scores. He collaborated with an array of musicians and groups such as Louis Armstrong, Duke Ellington, Miles Davis, Ella

Fitzgerald, Sarah Vaughan, Frank Sinatra, Clifford Brown, Ray Charles, Michael Jackson, USA for Africa, and many others. Henry shows how Jones has, throughout his career, wholeheartedly embraced philosophies of globalization and cultural diversity in his body of work, collaborations, humanitarian projects, and musical creativity. Whether you're cleaning out a closet, basement or attic full of records, or you're searching for hidden gems to build your collection, you can depend on Goldmine Record Album Price Guide to help you accurately identify and appraise your records in order to get the best price. • Knowledge is power, so power-up with Goldmine! • 70,000 vinyl LPs from 1948 to present • Hundreds of new artists • Detailed listings with current values • Various artist collections and original cast recordings from movies, televisions and Broadway • 400 photos • Updated state-of-the-market reports • New feature articles • Advice on buying and selling Goldmine Grading Guide - the industry standard Henry Mancini's Peter Gunn theme. Lalo Schifrin's Mission: Impossible theme. Isaac Hayes' theme from Shaft. These iconic melodies have remained a part of the pop culture landscape since their debuts back when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents, private detectives, cops, spies and heist-minded criminals. Hundreds of additional films and television shows made from the mid-1950s and beyond have been propelled by similarly swinging title themes and underscores, many of which have (undeservedly) faded into obscurity. This meticulously researched book begins with Hayes' game-changing music for Shaft, and honors the careers of traditional jazz composers who--as the 1970s gave way to the '80s and beyond--resolutely battled against the pernicious influx of synth, jukebox scores and a growing corporate disinterest in lavish ensembles. Fans frustrated by the lack of attention paid to jazz soundtrack composers--including Mort Stevens, Laurie Johnson, Mike Post, Earle Hagen, David Shire, Elmer Bernstein and many, many others--will find solace in these pages (along with all the information needed to enhance one's music library). But this is only half the story; the saga's origins are discussed in this book's companion volume, Crime and Action Jazz on Screen: 1950-1970. In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. Sinatra. Streisand. Dylan. Pavarotti. McCartney. Sting. Madonna. What do these musicians have in common besides their super-stardom? They have all worked with legendary music producer Phil Ramone. For almost five decades, Phil Ramone has been a force in the music industry. He has produced records and collaborated with almost every major talent in the business. There is a craft to making records, and Phil has spent his life mastering it. For the first time ever, he shares the secrets of his trade. Making Records is a fascinating look "behind the glass" of a recording studio. From Phil's exhilarating early days recording jazz and commercial jingles at A&R, to his first studio, and eventual legendary producer status, Phil allows you to sit in on the sessions that created some of the most memorable music of the 20th century--including Frank Sinatra's Duets album, Bob Dylan's Blood on the Tracks, Ray Charles's Genius Loves Company and Paul Simon's Still Crazy

After All These Years. In addition to being a ringside seat for contemporary popular music history, Making Records is an unprecedented tutorial on the magic behind what music producers and engineers do. In these pages, Phil offers a rare peek inside the way music is made . . . illuminating the creative thought processes behind some of the most influential sessions in music history. This is a book about the art that is making records--the way it began, the way it is now, and everything in between. In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. The legendary musician, producer, and arranger chronicles his rise to the heights of the entertainment world, detailing his painful youth, his musical and business accomplishments, and his turbulent personal life. In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends. 'Analog Recording' takes readers through the process of setting up a radio and working with the tape recorders, mixers, outboard gear, monitors and microphones in the 50s, 60s and 70s. It also teaches how to recognise bargains and how to maintain them. Music plays an integral role in the experience of film, television, video games, and other media--yet for many directors, producers, and media creators, working with music can be a baffling and intimidating process. The Film and Media Creators' Guide to Music bridges the gap between musical professionals and the creators of film and other media projects, establishing a shared language while demystifying this collaborative journey. Organized with a modular chapter structure, the book covers fundamental topics including: Why (and when) to use music in a project How to talk about music Licensing existing music Commissioning original music Working with a composer Geared toward emerging and established creators alike, this book takes a practical approach to the process of finding the best music for all forms of moving image. The Film and Media Creators' Guide to Music offers hands-on advice for media creators, providing readers with the confidence to approach the planning, commissioning, creation, and placement of music in their projects with the awareness, understanding, and vocabulary that will enable them to be better collaborators and empowered storytellers. For students and professionals working across film and media, this book is the essential guide to using music creatively and effectively. Compelling from cover to cover, this is the story of one of the most recorded and beloved jazz

trumpeters of all time. With unsparing honesty and a superb eye for detail, Clark Terry, born in 1920, takes us from his impoverished childhood in St. Louis, Missouri, where jazz could be heard everywhere, to the smoke-filled small clubs and carnivals across the Jim Crow South where he got his start, and on to worldwide acclaim. Terry takes us behind the scenes of jazz history as he introduces scores of legendary greats—Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Dinah Washington, Doc Severinsen, Ray Charles, Thelonious Monk, Billie Holiday, Sarah Vaughan, Coleman Hawkins, Zoot Sims, and Dianne Reeves, among many others. Terry also reveals much about his own personal life, his experiences with racism, how he helped break the color barrier in 1960 when he joined the Tonight Show band on NBC, and why—at ninety years old—his students from around the world still call and visit him for lessons.

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