

Kasey Chambers Am I Not Pretty Enough

C Cleary

The Best of No Depression Grant Alden, Peter Blackstock, 2005-09-01 To celebrate the tenth anniversary of alternative country music magazine No Depression, this anthology contains 25 of the magazine's best and most representative feature articles on venerated artists and songwriters of genuine American roots music.

Doing Rebellious Research ,2022-05-09 The ways in which research and scholarship are co-produced, co-performed and proclaimed as particular kinds of knowledges and truths in and beyond the academy is radically changing. The capacity to write rebelliously, in varying registers and voices, tempos and volumes, as featured across this book, is boundaryless. In this edited volume, we ask new questions which simultaneously trouble and open up what the 'product' and 'performance' of academic work, words and worlds might come to be. At the heart of this book, we move between departing radically from academic writing to arriving at a new academic endeavor and transaction between reader and text driven by the invitation to open rebellion in academic research and writing. This unique volume brings together an extraordinary range of international scholars, researchers and artists, that include contemporary social scientists, critical theorists, visual artists, poets, musicians, hip-hoppers, choreographers, activists, film-makers, theatre-makers, magicians, and circus artists from both within and outside the academy in Europe, UK, India, Africa, USA, Canada, Australia and New Zealand. They articulate new concepts for thinking differently, generate new theories differently, and present new methods of writing differently. This book provides 'permission' to depart radically in academic writing and creative practice – particularly for doctoral and higher degree research students, and those who work alongside them as supervisors and advisors and higher research degree educators. The claim here is that rebellious departures and performances in academic research and writing are the future of academia. This book provides a series of steps toward preparing for that future.

Handbook of Musical Identities Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-03-09 Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to communicate emotions, thoughts, political statements, social relationships, and physical expressions. But, just as language can mediate the construction and negotiation of developing identities, so music can also be a means of communication through which aspects of people's identities are constructed. Music can have a profound influence on our developing sense of identity, our values, and our beliefs, be it from rock music, classical music, or jazz. Musical identities (MacDonald,

Hargreaves and Miell, 2002) was unique in being one of the first books to explore this fascinating topic. This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities, which concern their definition, development, and the identification of individual differences, as well as four main real-life contexts in which musical identities have been investigated, namely in music and musical institutions; specific geographical communities; education; and in health and well-being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main sections. The first, 'Sociological, discursive and narrative approaches', includes several general theoretical accounts of musical identities from this perspective, as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above, namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real-life contexts identified above, namely 'Musical institutions and practitioners', 'Education', and 'Health and well-being'. The seventh and final main section of the Handbook - 'Case studies' - includes chapters which look at particular musical identities in specific times, places, or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music, in digital technology, and in their role in society as a whole, such that the study of musical identity is likely to proliferate even further in the future.

Perspectives on Males and Singing Scott D. Harrison, Graham F. Welch, Adam Adler, 2012-01-02 "Since singing is so good a thing, I wish all men would learn to sing" (William Byrd, 1588) Over the centuries, there has been reluctance among boys and men to become involved in some forms of singing. *Perspectives on Males and Singing* tackles this conundrum head-on as the first academic volume to bring together leading thinkers and practitioners who share their insights on the involvement of males in singing. The authors share research that analyzes the axiomatic male disinclination to sing, and give strategies designed to engage males more successfully in performing vocal music emphasizing the many positive effects it can have on their lives. Inspired by a meeting at the Australian symposium 'Boys and Voices', which focused on the engagement of boys in singing, the volume includes contributions from leading authorities in Australia, New Zealand, Canada, the United States and Europe.

Ambiguous Subjects Jennifer Wawrzinek, 2008-01-01 In the history of ideas, the aesthetic categories of the sublime and the grotesque have exerted a powerful force over the cultural imagination. *Ambiguous Subjects* is one of the first studies to examine the relationship between these concepts. Tracing the history of the sublime from the eighteenth century through Burke and Kant, Wawrzinek illustrates the ways in which the sublime has traditionally been privileged as an inherently masculine and imperialist mode of experience that polices and abjects the grotesque to the margins of acceptable discourse, and the way in which twentieth-century reconfigurations of the sublime increasingly enable the productive situating of these

concepts within a dialogic relation as a means of instating an ethical relation to others. This book examines the articulations of both the sublime and the grotesque in three postmodern texts. Looking at novels by Nicole Brossard and Morgan Yasbincek, and the performance work of The Women's Circus, Wawrzinek illuminates the ways in which these writers and performers restructure the spatial and temporal parameters of the sublime in order to allow various forms of highly contingent transcendence that always necessarily remain in relation to the grotesque body. *Ambiguous Subjects* illustrates how the sublime and the grotesque can co-exist in a manner where each depends on and is inflected through the other, thus enabling a notion of individuality and of community as contingent, but nevertheless very real, moments in time. *Ambiguous Subjects* is essential reading for anyone interested in aesthetics, continental philosophy, gender studies, literary theory, sociology and politics.

Therapeutic Uses of Rap and Hip-Hop Susan Hadley, George Yancy, 2012-05-22 In perceiving all rap and hip-hop music as violent, misogynistic, and sexually charged, are we denying the way in which it is attentive to the lived experiences, both positive and negative, of many therapy clients? This question is explored in great depth in this anthology, the first to examine the use of this musical genre in the therapeutic context. The contributors are all experienced therapists who examine the multiple ways that rap and hip-hop can be used in therapy by listening and discussing, performing, creating, or improvising. The text is divided into three sections that explore the historical and theoretical perspectives of rap and hip-hop in therapy, describe the first-hand experiences of using the music with at-risk youth, and discuss the ways in which contributors have used rap and hip-hop with clients with specific diagnoses, respectively. Within these sections, the contributors provide rationale for the use of rap and hip-hop in therapy and encourage therapists to validate the experiences for those for whom rap music is a significant mode of expression. Editors Susan Hadley and George Yancy go beyond promoting culturally competent therapy to creating a paradigm shift in the field, one that speaks to the problematic ways in which rap and hip-hop have been dismissed as expressive of meaningless violence and of little social value. More than providing tools to incorporate rap into therapy, this text enhances the therapist's cultural and professional repertoire.

Receptive Methods in Music Therapy Denise Erdonmez Grocke, Denise Grocke, Tony Wigram, 2007 This practical book describes the specific use of receptive (listening) methods and techniques in music therapy clinical practice and research, including relaxation with music for children and adults, the use of visualisation and imagery, music and collage, song-lyric discussion, vibroacoustic applications, music and movement techniques, and other forms of aesthetic listening to music. The authors explain these receptive methods of intervention using a format that enables practitioners to apply them in practice and make informed choices about music suitable for each of the different techniques. Protocols are described step-by-step, with reference to the necessary environment, conditions, skills and appropriate musical material. *Receptive Methods in Music Therapy* will prove indispensable to music therapy students, practitioners, educators and researchers.

Post-Colonial Distances Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St. John's, Newfoundland, that brought together popular music scholars, folklorists and ethnomusicologists from Canada and Australia. Implicit in that conference and in this anthology is the comparability of the two countries. Their 'post-colonial' status (if that is indeed an appropriate modifier in either case) has some points of similarity. On the other hand, their 'distance' – from hegemonic centres, from colonial histories – is arguably more a matter of contrast than similarity. Canada and Australia are similar in various regards. Post-colonial in the sense that they are both former British colonies, they now each have more than a century of stature as nation states. By the beginning of the 21st century, they are each modest in size but rich in ethnocultural diversity. Nonetheless, each country has some skeletons in the closet where openness to difference, to indigenous and new immigrant groups are concerned. Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China, India, and South Africa, and the biggest in Canada from Afro-Caribbean, South Asian countries, and China. The chapters in this anthology constitute an important comparative initiative. Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries. As the authors demonstrate, both proximity (specifically Canada's nearness to the US) and distance have advantages and disadvantages. As the third and fourth largest Anglophone music markets for popular music, they face similar issues relating to music management, performance markets, and production. A second relationship, as chapters in this anthology attest, is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto. Third, both countries invite comparison with regard to the popular music production of diverse social groups within their national populations. In particular, the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges. Additionally, however, the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison. The historical similarities and differences as well as the global positionality of each country in the early 21st century, then, invites comparison relating to musical practices, social organization, lyrics as they articulate social issues, career strategies, industry structures and listeners.

Keith Urban Jeff Apter, 2023-09-26 In this definitive biography of Keith Urban, music biographer Jeff Apter presents the legendary Australian country star turned international superstar whose career spans the Nashville music scene, American Idol, The Voice, and much more, including the highs and lows along the way. Keith Urban came from humble origins. His father worked at the local landfill and Keith was a high school dropout. But Keith had a plan: conquer Nashville. "It's my destiny," he said. And Keith was hell-bent on scaling that musical Everest. Whatever it took. It didn't come easy. Keith served his apprenticeship in the beer barns of Australia, and his early trips to America were disastrous. But he never gave up,

settling in Nashville in the 1990s and forming The Ranch. When the band fell apart, so did Keith, ending up in rehab (not for the last time). But Keith did eventually reach the top, through a combination of talent, charisma, sex appeal, dogged perseverance—and skin thick enough for a rhino. And along the way he married Nicole Kidman. As Keith has said, “All those detours, the really dark ones, got me to where I am now. I would not want to change one leaf on any tree in the whole journey.” Keith Urban is the definitive biography of an international superstar.

I'll Be Here in the Morning Brian T. Atkinson, 2011-11-28 The writer of such influential songs as “Pancho and Lefty,” “To Live’s to Fly,” “If I Needed You,” and “For the Sake of the Song,” Townes Van Zandt exerted an influence on at least two generations of Texas musicians that belies his relatively brief, deeply troubled life. Indeed, Van Zandt has influenced millions worldwide in the years since his death, and his impact is growing rapidly. Respected singer/songwriter John Gorka speaks for many when he says, “‘Pancho and Lefty’ changed—it unchained—my idea of what a song could be.” In this tightly woven, intelligently written book, Brian T. Atkinson interviews both well-known musicians and up-and-coming artists to reveal, in the performers’ own words, how their creative careers have been shaped by the life and work of Townes Van Zandt. Kris Kristofferson, Guy Clark, Billy Joe Shaver, Rodney Crowell, Lucinda Williams, and Lyle Lovett are just a few of the established musicians who share their impressions of the breathtakingly beautiful tunes and lyrics he created, along with their humorous, poignant, painful, and indelible memories of witnessing Van Zandt’s rise and fall. Atkinson balances the reminiscences of seasoned veterans with the observations of relative newcomers to the international music scene, such as Jim James (My Morning Jacket), Josh Ritter, and Scott Avett (the Avett Brothers), presenting a nuanced view of Van Zandt’s singular body of work, his reckless lifestyle, and his long-lasting influence. Forewords by “Cowboy” Jack Clement and longtime Van Zandt manager and friend Harold F. Eggers Jr. open the book, and each chapter begins with an introduction in which Atkinson provides context and background, linking each interviewee to Van Zandt’s legacy. Historians, students, and fans of all music from country and folk to rock and grunge will find new insights and recall familiar pleasures as they read *I’ll Be Here in the Morning: The Songwriting Legacy of Townes Van Zandt*.

Billboard ,2002-03-16 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.

Billboard ,2002-01-26 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.

Billboard ,2002-05-18 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.

Billboard ,2002-03-16 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.

Billboard ,2002-05-04 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.

Music Therapy Methods in Neurorehabilitation Felicity Baker,Jeanette Tamplin,Jeanette Kennelly,2006 Felicity Baker and Jeanette Tamplin combine research findings with their own clinical experience and present step-by-step instructions and guidelines on how to implement music therapy techniques for a range of therapeutic needs. Photographs clearly illustrate interventions for physical rehabilitation.

Billboard ,2002-07-06 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.

Australian Family Road Trip Daniel Beaglehole,2022-12-01 This family's road trip is a special journey. It is a trip of discovery as they make their way around Australia, as well as an opportunity to grow as a family. Daniel Beaglehole has woven his experience of travel and his knowledge of the challenges facing those on the Autism Spectrum. Resulting in a story, that is not only informative but also humorous and enjoyable to read.

Billboard ,2002-06-22 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 Absolute Sound ,2002

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