

Human After All Song

Vernon Duke

Yip Harburg Harriet Hyman Alonso, 2013-01-01 Known as Broadway's social conscience, E. Y. Harburg (1896-1981) wrote the lyrics to the standards, Brother, Can You Spare a Dime?, April in Paris, and It's Only a Paper Moon, as well as all of the songs in The Wizard of Oz, including Over the Rainbow. Harburg always included a strong social and political component to his work, fighting racism, poverty, and war. Interweaving close to fifty interviews (most of them previously unpublished), over forty lyrics, and a number of Harburg's poems, Harriet Hyman Alonso enables Harburg to talk about his life and work. He tells of his early childhood on the Lower East Side of Manhattan, his public school education, how the Great Depression opened the way to writing lyrics, and his work on Broadway and Hollywood, including his blacklisting during the McCarthy era. Finally, but most importantly, Harburg shares his commitment to human rights and the ways it affected his writing and his career path. Includes an appendix with Harburg's key musicals, songs, and films.

Perfume's GAME Patrick St. Michel, 2018-02-22 Released in 2008, J-pop trio Perfume's GAME shot to the top of Japanese music charts and turned the Hiroshima trio into a household name across the country. It was also a high point for techno-pop, the genre's biggest album since the heyday of Yellow Magic Orchestra. This collection of maximalist but emotional electronic pop stands as one of the style's finest moments, with its influence still echoing from artists both in Japan and from beyond. This book examines Perfume's underdog story as a group long struggling for success, the making of GAME, and the history of techno-pop that shaped it. 33 1/3 Global, a series related to but independent from 33 1/3, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

Words by Ira Gershwin Thomas Inglis, Janice Grower, 2009

V01CE Norie Neumark, Ross Gibson, Theo Van Leeuwen, 2023-12-05 Perspectives on the voice and technology, from discussions of voice mail and podcasts to reflections on dance and sound poetry. Voice has returned to both theoretical and artistic agendas. In the digital era, techniques and technologies of voice have provoked insistent questioning of the distinction between the human voice and the voice of the machine, between genuine and synthetic affect, between the uniqueness of an individual voice and the social and cultural forces that shape it. This volume offers interdisciplinary

perspectives on these topics from history, philosophy, cultural theory, film, dance, poetry, media arts, and computer games. Many chapters demonstrate Lewis Mumford's idea of the “cultural preparation” that precedes technological innovation—that socially important new technologies are foreshadowed in philosophy, the arts, and everyday pastimes. Chapters cover such technologies as voice mail, podcasting, and digital approximations of the human voice. A number of authors explore the performance, performativity, and authenticity [(or 'authenticity effect') of voice in dance, poetry, film, and media arts]; while others examine more immaterial concerns—the voice's often-invoked magical powers, the ghostliness of disembodied voices, and posthuman vocalization. [The chapters evoke an often paradoxical reassertion of the human in the use of voice in mainstream media including recorded music, films, and computer games. Contributors Mark Amerika, Isabelle Arvers, Giselle Beiguelman, Philip Brophy, Ross Gibson, Brandon LaBelle, Thomas Levin, Helen Macallan, Virginia Madsen, Meredith Morse, Norie Neumark, Andrew Plain, John Potts, Theresa M. Senft, Nermin Saybasili, Amanda Stewart, Axel Stockburger, Michael Taussig, Martin Thomas, Theo van Leeuwen, Mark Wood

Popular Music and Human Rights Ian Peddie, 2016-04-22 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide. Contributors to this significant volume cover artists and topics such as Billy Bragg, punk, Fun-da-Mental, Willie King and the Liberators, Hedwig and the Angry Inch, the Anti-Death Penalty movement, benefit concerts, benefit albums, Gil Scott-Heron, Bruce Springsteen, Wounded Knee and Native American political resistance, Tori Amos, Joni Mitchell, as well as human rights in relation to feminism. A second volume covers World Music.

Daft Punk: A Trip Inside the Pyramid Dina Santorelli, 2014-06-30

Music, Theology, and Justice Hyun-Ah Kim, Christina Labriola, Michael O'Connor, 2017-07-31 Music does not make itself. It is made by people: professionals and amateurs, singers and instrumentalists, composers and publishers, performers and audiences, entrepreneurs and consumers. In turn, making music shapes those who make it—spiritually, emotionally, physically, mentally, socially, politically, economically—for good or ill, harming and healing. This volume considers the social practice of music from a Christian point of view. Using a variety of methodological perspectives, the essays explore the ethical and doctrinal implications of music-making. The reflections are grouped according to the traditional threefold ministry of Christ: prophet, priest, and shepherd: the prophetic role of music, as a means of articulating protest against injustice, offering consolation, and embodying a harmonious order; the pastoral role of music: creating and sustaining

community, building peace, fostering harmony with the whole of creation; and the priestly role of music: in service of reconciliation and restoration, for individuals and communities, offering prayers of praise and intercession to God. Using music in priestly, prophetic, and pastoral ways, Christians pray for and rehearse the coming of God's kingdom—whether in formal worship, social protest, concert performance, interfaith sharing, or peacebuilding. Whereas temperance was of prime importance in relation to the ethics of music from antiquity to the early modern period, justice has become central to contemporary debates. This book seeks to contribute to those debates by means of Christian theological reflection on a wide range of musics: including monastic chant, death metal, protest songs, psalms and worship music, punk rock, musical drama, interfaith choral singing, Sting, and Daft Punk.

Human Being Songs Jean Anderson, 2017-02-15 The public image of Alaska for those who live elsewhere tends to be bound up with the outdoors. But while that's not necessarily false, it's a far from complete picture. This collection of stories shows us what we're missing: set in Alaska's cities and suburbs, homes and back roads, cars and kitchens and bedrooms, it offers not tales of adventures, but quietly powerful psychological dramas, introspective explorations of the private triumphs and failures of personal life played out in an extraordinary place. Jean Anderson delicately balances the lyrical and the experimental to tell the stories of hardworking Alaskans—teachers, laborers, dental hygienists, artists—worrying over fairness and equity and meaning, falling in and out of love, and pondering elusive, long-dreamed-of goals. Powered by a rich empathy, *Human Being Songs* shows us life in Alaska as it's actually lived today—its successes, failures, and moments of transcendent beauty.

Streaming Music, Streaming Capital Eric Drott, 2023-12-29 Eric Drott undertakes a wide-ranging study of the political economy of music streaming to engage in a broader reconsideration of music's complex relation to capitalism.

Songs and Signs: Interdisciplinary Perspectives on Cultural Transmission and Inheritance in Human and Nonhuman Animals Julia Hyland Bruno, Brian Boyd, David Rothenberg, 2022-06-07

Passport to Paris and Los Angeles Poems Vernon Duke, 2025-07-15 "Passport to Paris is one of the great neglected memoirs of the 20th-century arts. The cosmopolitan composer Vernon Duke, born Vladimir Dukelsky, succeeded not only in living a mesmerizing life but also in telling his story with incomparable novelistic flair. A sampling of Duke's California poetry augments the allure of an essential republication." —Alex Ross, author of *The Rest Is Noise* and *Wagnerism* "Passport to Paris would qualify as a legendary autobiography except that its long absence rendered it largely forgotten. Its reemergence amounts to a literary and musical correction. Amid accounts of eruptions and fashions on three continents, Vernon Duke explains his irregular ears and provides casual access to the Gershwins, a tingling snapshot of Ethel Waters's opening in *Cabin in the Sky*, two memorably bandaged fingers—pudgy in Diaghilev's case, worshipped in Stravinsky's—and a sentence that begins: 'Following mother's death and the war, I lost much of my notorious foppishness...' A treasurable bonus is the

sheaf of poems uncovered and translated by Boris Dralyuk—poems, not verse or lyrics, though ‘Arizona’ thirsts for music.” —Gary Giddins, author of *Visions of Jazz: The First Century Passport to Paris* is a witty, pleasantly chatty, richly detailed memoir of a life in emigration and of a dual career in the “serious” and “popular” music worlds. It provides one of the most vivid and refreshingly buoyant accounts of the perilous exodus from the collapsed Russian Empire undertaken by some two million people during the late 1910s and early 1920s, and also includes rare intimate portraits of major figures in 20th-century music, from Sergei Prokofiev to the Gershwin brothers. This edition features a new Introduction by Boris Dralyuk as well as poems Duke wrote in California in the 1960s, here translated from the Russian by Dralyuk, that offer a glimpse of the last happy decade of Duke's life.

The Complete Lyrics of Johnny Mercer Johnny Mercer, Robert Kimball, Barry Day, Miles Kreuger, Eric Davis, 2009-10-20 The seventh volume in Knopf's critically acclaimed Complete Lyrics series, published in Johnny Mercer's centennial year, contains the texts to more than 1,200 of his lyrics, several hundred of them published here for the first time. Johnny Mercer's early songs became staples of the big band era and were regularly featured in the musicals of early Hollywood. With his collaborators, who included Richard A. Whiting, Harry Warren, Hoagy Carmichael, Jerome Kern, and Harold Arlen, he wrote the lyrics to some of the most famous standards, among them, “Too Marvelous for Words,” “Jeepers Creepers,” “Skylark,” “I'm Old-Fashioned,” and “That Old Black Magic.” During a career of more than four decades, Mercer was nominated for the Academy Award for Best Song an astonishing eighteen times, and won four: for his lyrics to “On the Atchison, Topeka, and the Santa Fe” (music by Warren), “In the Cool, Cool, Cool of the Evening” (music by Carmichael), and “Moon River” and “Days of Wine and Roses” (music for both by Henry Mancini). You've probably fallen in love with more than a few of Mercer's songs—his words have never gone out of fashion—and with this superb collection, it's easy to see that his lyrics elevated popular song into art.

Human Evolution Mary Maxwell, 1984 This book is both an introduction and an original contribution to a study of the major evolutionary events, from the origin of life to the emergence of the human mind.

The Passion of Orpheus Bryce Walton, 2011-05-23 He was the last man and only he make the music to bring life again...excerpt Brother Hammond pointed to the far horizon. The City's in that direction, but I can't say how far, my boy. I've forgotten. But a long way. You'll take some cheese and pemmican biscuit, but you'll have to forage along the trail. It'll be dangerous- strange beasts and who knows what kind of men? A hawk dropped through the clouds and fell like a black stone past the high promontory on which Jonathan Scott stood. Brother Scott said, I've prayed all day, since you told me I was chosen to carry the Song, that the Divine Ultimate Reality behind appearances would guide me in safety. You were chosen, my boy, because you play the Song with greater passion than any of us. Brother Hammond's harsh brown robe flattened in the high wind against his bent, bony frame. He took the ritual cylinder from the cloth bag suspended from his neck. He

turned a dial to refresh his mind with the Temple Voice. He was old, and sometimes he forgot the older words. You hear the words, Jonathan, my boy? Even the Voices of the Temple are fading, growing old. The words were scratchy and distant. Brother Hammond blinked and whispered. It was so long ago when we Elders were sent from the Temple with the Song. Four hundred years-. Longevity is a hard burden, my boy. Maybe you should be grateful you don't have to carry it. Jonathan's shoulder-length blond hair glittered as he threw his head back to the sun. His eyes were bright with the ecstasy of anticipation. He would carry the Song! The cylinder spoke in a kind of fading whisper: The Word is the Song! The two on the height repeated it, chanting softly: The Word is the Song. The Song is the WordThe Song is the Word. The Song is the Key to salvation, for all hope and realization . . . Jonathan's eyes were glassy and hot, and his throat felt dry. Sanctus . . . Sanctus . . . Spokesman of the Divine, Revealer of the Reality behind Appearances ... the Integrating Principle of the Universe . . . So they listened and repeated the old, old instructions from the Temple . . . Jonathan said goodbye to the people who lived in the Valley of the Preservers of the Song. A hundred and thirty in all- men, women and children- the workers coming in from the fields to their stone huts, the women preparing the evening meal in open stone furnaces to be served on flat stone plates.

Battles in the Promised Land Jacob Haywood,2024-03-11 Many Christians have the underlying belief that if they are truly following Jesus, they will be exempt from suffering in this life. As a result, they are often surprised when they go through hard times and are likely to experience doubt, hopelessness, and anger toward God. But what if God's chosen means of blessing was through suffering? Would you choose that path? Through the author's personal story of suffering the loss of his twin sister in the prime of her life and through biblical examples of sufferers who have gone before, Haywood outlines in this book how God is faithful amidst our suffering and how the abundant Christian life here on Earth is still possible if we are willing to fight for it. No matter the battle you are facing, know this: God is fighting with you—going before you, standing in front of you, and guarding behind you. Even in your suffering, he is leading you to the abundant life he has promised. Based on that reality, you can view whatever situation you are in with hope.

Songs of Songs Tremper Longman,2001-09-24 In this commentary Longman unpacks what this ancient love poem reveals about the male-female relationship and about God's love for His people. Beginning with an extensive introduction to the book and its background, the author discusses Song of Songs' authorship, date, literary style, language, structure, and theological content.

What is Musical Creativity? Interdisciplinary Dialogues and Approaches Andrea Schiavio,David Michael Bashwiner,Rex Eugene Jung,2022-01-12

Taking a Chance on Love George Harwood Phillips,2019-09-19 When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke, what the music world already knew became apparent to the public at large—the man had two musical personas—one as a composer, the other as a tunesmith. One wrote highbrow music, the

other lowbrow. Yet the two sides complemented each other. Neither could function without the other. Born and classically trained in imperial Russia, Vladimir Dukelsky (1903–1969) fled the Bolshevik Revolution with his family, discovered American popular music in cosmopolitan Constantinople, and pursued his budding interest to New York before his passion for classical music drew him to Paris, where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes. *Taking a Chance on Love* immerses us in Duke’s dizzying globe-hopping and genre-swapping, as financial concerns and musical passions drive him from composing symphonies to writing songs, from brilliant successes to Broadway flops, and from performing with classical performers to writing books and articles. Throughout, as he crisscrosses the landscape of American music, collaborating with lyricists such as Howard Dietz, Ira Gershwin, and Sammy Cohn, the incomparable Vernon Duke emerges clearly from these pages: sometimes charming, sometimes infuriating, always entertaining. Although Vernon Duke has entered the canon of American standards with such songs as “Taking a Chance on Love,” “I Can’t Get Started,” and “April in Paris,” little is known about the composer with two personas. *Taking a Chance on Love* brings the intriguing double life of Dukelsky/Duke back into the spotlight, restoring a chapter to the history of the Great American Songbook and to the story of twentieth-century music.

The Human Prosperity Project Hoover Institution, 2022-09-01 In a collection of essays, renowned historians, economists, political scientists, and other leading scholars examine free-market capitalism, socialism, and hybrid systems to assess how well each contributes to social and economic prosperity. Free-market capitalism, characterized by private ownership and market-determined allocation of goods and services, is often credited with generating economic growth and high average income. But in an era of widening economic disparity, many people are challenging capitalism's precepts and looking favorably upon socialism, which in its traditional form couples government ownership of much of the means of production with substantial centrally determined allocation. Many of socialism's current adherents support a European-style social democracy that does not seek to abolish private property or redistribute wealth but calls for expanded government regulation and progressive taxation for improvements in public safety, health, and welfare. Meanwhile, other critics of capitalism call for a universal basic income. The contributors to this volume bring a multifaceted approach to their inquiry, examining the competing systems through many perspectives: their history and philosophies; their impact on important social goals such as labor policy, the environment, and health care; and their political consequences for individual liberty and freedom, strategic relations with other countries, and long-term peace.

Music in Human Experience Jonathan L. Friedmann, 2022-02-23 Music plays an integral role in many facets of human life, from the biological and social to the spiritual and political. This book brings together interdisciplinary and cross-cultural studies on the functions, purposes, and meanings of music in human experience.

Embark on a transformative journey with is captivating work, **Human After All Song** . This enlightening ebook, available for download in a convenient PDF format , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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