

To The Night When The Music Is Over Japanese Text

Reviewing **To The Night When The Music Is Over Japanese Text**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**To The Night When The Music Is Over Japanese Text**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book its central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

A History of Japanese Koto Music and Ziuta Eishi Kikkawa 1997
Bulletin ... Grand Rapids Public Library (Grand Rapids, Mich.) 1917
International Music and Drama 1915
The Critic 1851

Theatre Translation in Performance Silvia Bigliuzzi 2013 This volume focuses on the highly debated topic of theatrical translation, one brought on by a renewed interest in the idea of performance and translation as a cooperative effort on the part of the translator, the director, and the actors. Exploring the role and function of the translator as co-subject of the performance, it addresses current issues concerning the role of the translator for the stage, as opposed to the one for the editorial market, within a multifarious cultural context. The current debate has shown a growing tendency to downplay and challenge the notion of translational accuracy in favor of a recreational and post-dramatic attitude, underlying the role of the director and playwright instead. This book discusses the delicate balance between translating and directing from an intercultural, semiotic, aesthetic, and interlingual perspective, taking a critical stance on approaches that belittle translation for the theatre or equate it to an editorial practice focused on literality. Chapters emphasize the idea of dramatic translation as a particular and extremely challenging type of performance, while consistently exploring its various textual, intertextual, intertranslational, contextual, cultural, and intercultural facets. The notion of performance is applied to textual interpretation as performance, interlingual versus intersemiotic performance, and (inter)cultural performance in the adaptation of translated texts for the stage, providing a wide-ranging discussion from an international group of contributors, directors, and translators.

Multicultural Explorations Mary A. Heltshe 1991-02-15 Introduce elementary children to six areas of the world-Japan, Italy, Hawaii, Australia, Kenya, and Brazil. Using an integrated approach to authentic learning and assessment and to literacy development, activities teach children about family life, school, games, crafts (such as origami), foods, language, customs, and celebrations. Spend two weeks or two months exploring each country, choosing from the wealth of activities and resources provided. Grades K-6.

Traditionalism and Modernity in the Music and Dance of Oceania Helen Reeves Lawrence 2001

Beyond 'Innocence': Amis Aboriginal Song in Taiwan as an Ecosystem ShzrEe Tan 2017-07-05 Taiwan aboriginal song has received extensive media coverage since the launch and settlement of a copyright lawsuit following pop group Enigma's allegedly unauthorized use of Amis voices in the 1996 Olympics hit, Return To Innocence. Taking as her starting point the ripple effects of this case, Shzr Ee Tan explores the relationship of this song culture to contemporary Amis society. She presents Amis song in its multiple manifestations as an ecosystem, symbiotic components of which interact and feed back upon one another in cross-cutting platforms of village life, festival celebration, cultural performance, popular song, art music and Christian hymnody. Tan's investigation hinges upon drawing a conceptual line between ladhiw, the Amis term for 'song' - a word vested with connotations of life-force, tradition, ritual and taboo - and the foreign term of yinyue ('music' - borrowed from Mandarin). This difference forms the basis of how Amis song is (re)constructed through processes of modernization, Christianization and politico-economic change. A single Amis melody, for example, can exist in several guises that are contextually exclusive but functionally mutually-supportive. Thus, a weeding song (ladhiw), which may have lost its traditional context of existence following advancements in farming technology, becomes sustained within a larger ecosystem, finding new life on the interacting platforms of Amis Catholic hymnody, karaoke and tourist shows. The latter genres (collectively, yinyue) may not rely on traditional livelihoods for survival, but thrive on a traditional melody's deeper associations to local memory and idealized Amis

identities. While these new and old genres are stylistically separate, they feed into each other and back into themselves - through transforming contexts and cross-referenced memes - in organic and developing cycles of song activity. Drawing from fieldwork conducted from 2000-2010 as well as a background in ethnomusicology and journalism, Ta [Enter a Samurai: Full text and illustrations](#) Joseph L. Anderson 2011 Looking back to the last years of the nineteenth century, veteran producer-director Joseph L. Anderson draws upon a monumental body of research gleaned from libraries and archives in seven countries to introduce the Japanese theatrical impresario Kawakami Otojiro. In 1899, Kawakami, his wife -- the inspired dancer and actress Sadayakko -- and his troupe went on epochal performance tours of the U.S. and Europe, introducing audiences to new forms of dramatic art and dance previously unseen in the West. Possessed of boundless energy and limitless imagination, Kawakami was a pioneer who quite literally viewed the world as his stage. In the closing decade of an all-too-brief life, Kawakami introduced major reforms of Japanese performance and the theatre business. Scholarly, witty, and filled with fascinating insights into the culture and conventions of fin de siecle America, Europe, and Japan, *Enter a Samurai* opens a door into a little-known, yet vitally important era of modern theatrical history. About the Author Joseph L. Anderson has been enjoying Japanese and American plays and films for over seven decades. During the 1950s and 1960s he wrote for and was an editorial board member on many little film magazines. Later, as professor of film in the Ohio University College of Fine Arts and adjunct in its Comparative Arts doctoral program in the early 1960s, he pioneered university-level studies of Japanese cinema. He has a BA in history from Antioch College and an MA from Ohio State University, and he was a language student at ICU, Tokyo. Anderson is the principal coauthor of *The Japanese Film: Art and Industry* (in print for fifty years). Anderson was chief advisor for the Tokyo Broadcasting System academic program in Japanese Broadcasting, Media, and Culture and taught at the Tisch School of the Arts, New York University. He has been an assistant director and dialogue coach on American feature films shot in Japan as well as a director of documentary films, a Variety stringer, and a writer of subtitles for Japanese films. In Hollywood and at WGBH Boston, he developed computer-generated subtitles for feature motion pictures (the technique in use today). During his career, he directed two independent American feature films, was an outside producer for ABC and CBS news specials, director of special projects at the [American] Art Theatre Guild, Mid-West producer for the Candid Camera Company, a puppeteer, a neophyte comedian in burlesque, an actor in lesser touring companies, director of a children's theatre, and an English language benshi (live narrator of Japanese silent films). In his teens he was a professional scenic artist, stage carpenter, and minor actor with several Equity summer stock theatres. Anderson is now a retired vice president of WGBH Boston, the organization that for several decades has produced more than a fourth of the television programs seen nationwide on PBS. In 1989, he received the Japan Prize (Nihonsho) for WGBH and was a Japan Foundation senior fellow in 1975.

Karaoke Around the World Shuhei Hosokawa 2005-06-20 The karaoke machine is much more than an instrument which allows us to be a star for three minutes. The contributors to this lively collection address the importance of karaoke within Japanese culture and its spread to other parts of the world, exploring the influence of karaoke in such different societies as the United Kingdom, North America, Italy, Sweden, Korea and Brazil. They also consider the nature of the karaoke experience, which involves people as singers, co-singers and listeners.

The International Cyclopedia of Music and Musicians Oscar Thompson 1975

Music News 1919

Music in Cinema Michel Chion 2021-10-12 Michel Chion is renowned for his explorations of the significance of frequently overlooked elements

of cinema, particularly the role of sound. In this inventive and inviting book, Chion considers how cinema has deployed music. He shows how music and film not only complement but also transform each other. The first section of the book examines film music in historical perspective, and the second section addresses the theoretical implications of the crossover between art forms. Chion discusses a vast variety of films across eras, genres, and continents, embracing all the different genres of music that filmmakers have used to tell their stories. Beginning with live accompaniment of silent films in early movie houses, the book analyzes Al Jolson's performance in *The Jazz Singer*, the zither in *The Third Man*, Godard's patchwork sound editing, the synthesizer welcoming the flying saucer in *Close Encounters of the Third Kind*, and the Kinshasa orchestra in *Felicité*, among many more. Chion considers both original scores and incorporation of preexisting works, including the use and reuse of particular composers across cinematic traditions, the introduction of popular music such as jazz and rock, and directors' attraction to atonal and dissonant music as well as *musique concrète*, of which he is a composer. Wide-ranging and original, *Music in Cinema* offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars.

Where There Are Asians, There Are Rice Cookers Yoshiko Nakano 2009-12-01 This is the first English-language book to focus on the electric rice cooker and the impact it has had on the lives of Asian people. This account of the rice cooker's globalization aims to move away from Japan-centric perspectives on how "Made in Japan" products made it big in the global marketplace, instead choosing to emphasize the collaborative approach adopted by one Japanese manufacturing giant and a Hong Kong entrepreneur. The book also highlights the role Hong Kong, as a free port, played in the rice cooker's globalization and describes how the city facilitated the transnational flow of Japanese appliances to Southeast Asia, China, and North America. Based on over 40 interviews conducted with key figures at both National/Panasonic and Shun Hing Group, it provides a fascinating insight into the process by which the National rice cooker was first localized and then globalized. Interspersed throughout are personal accounts by individuals in Japan and Hong Kong for whom owning a rice cooker meant far more than just a convenient way of cooking rice. The book includes over 60 images, among them advertisements dating back to the 1950s that illustrate how Japanese appliances contributed to the advent of a modern lifestyle in Hong Kong. This account of the rice cooker's odyssey from Japan to Hong Kong and beyond is intended for a general audience as well as for readers with an interest in the empirical study of globalization, intercultural communication, Hong Kong social history, and Japanese business in Asia.

Kohn on Music Licensing Al Kohn 2002 When seeking to clear music rights for products and performances, let the authors, who have over 50 years of hands-on experience, take you step-by-step through the entire licensing process. In clear, coherent language, they provide detailed explanations of the many kinds of music licenses, identify the critical issues addressed in each, and offer valuable strategy and guidance to both rights owners and prospective licensees. *Kohn on Music Licensing, Third Edition* covers: - Licensing for computer software and in multimedia and new media products - Licensing music and sound recordings in cyberspace - Music publishing - International sub-publishing - Co-publishing and administrative agreements And songwriter agreements. Proven tips and suggestions, along with the most up-to-date analysis, are given for virtually all the areas of music licensing including: - How to clear a license - Copyright renewal - Negotiating fees - And more.

The Lyceum Magazine Ralph Albert Parlette 1925

Bulletin of the Grand Rapids Public Library 1917

Chaos Trauma Sofie Stålhammar 2020-08-25 Victor Jones, better known as Vai, is your average rebellious teenager, complete with colored hair and piercings ... and an alcoholic, neglectful mother. As if things couldn't get any worse, the only two people he trusts betray him, sending him into a downward spiral with drugs and sex with older men, including half-demon twins. Whereas one twin sees him for the lost, lonely child he is, the other sees a toy to play with and corrupt. And once a toy breaks ... it's thrown away.

LIFE 1946-10-07 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

Translation in Modern Japan Indra Levy 2017-07-05 The role of translation in the formation of modern Japanese identities has become one of the most exciting new fields of inquiry in Japanese studies. This book marks the first attempt to establish the contours of this new field, bringing together seminal works of Japanese scholarship and criticism with cutting-edge English-language scholarship. Collectively, the contributors to this book address two critical questions: 1) how does the conception of modern Japan as a culture of translation affect our understanding of Japanese modernity and its relation to the East/West divide? and 2) how does the example of a distinctly East Asian tradition of translation affect our understanding of translation itself? The chapter engage a wide array of disciplines, perspectives, and topics from politics to culture, the written language to visual culture, scientific discourse to children's literature and the Japanese conception of a national literature. *Translation in Modern Japan* will be of huge interest to a diverse readership in both Japanese studies and translation studies as well as students and scholars of the theory and practice of Japanese literary translation, traditional and modern Japanese history and culture, and Japanese women's studies.

Perspectives on Asian Music Fritz A. Kuttner 1975-06

Autumn Night (Yusareba) 2010-09-01 Ruth's captivating setting truly captures the distinctly Asian flavor of this ancient Japanese text with its haunting melody and simple harmonies, featuring open fourths and fifths. The Japanese lyrics, which alternate with the English translation, are easily learned, and both a pronunciation guide and translation are included. Reminiscent of her best-selling "In This Ancient House" (15/2407H), you won't want your singers to miss experiencing this creative-programming, multicultural gem!

Anthology of Sokyoku and Jiuta Song Texts 1983

The Companion to 20th-century Music Norman Lebrecht 1992 A lively and readable guide to the music of our century. Distinguished music critic Norman Lebrecht discusses the major composers, conductors, virtuosos, and songwriters who have made the finest music of the last 90 years—from Puccini to Presley, Rachmaninoff to rap. Illustrations.

Opera in Translation Adriana Șerban 2020-10-15 This volume covers aspects of opera translation within the Western world and in Asia, as well as some of opera's many travels between continents, countries, languages and cultures—and also between genres and media. The concept of 'adaptation' is a thread running through the sixteen contributions, which encompass a variety of composers, operas, periods and national traditions. Sung translation, libretto translation, surtitling, subtitling are discussed from a range of theoretical and methodological perspectives. Exploration of aspects such as the relationship between language and music, multimodality, intertextuality, cultural and linguistic transfer, multilingualism, humour, identity and stereotype, political ideology, the translator's voice and the role of the audience is driven by a shared motivation: a love of opera and of the beauty it has never ceased to provide through the centuries, and admiration for the people who write, compose, perform, direct, translate, or otherwise contribute to making the joy of opera a part of our lives.

The Art Song in East Asia and Australia, 1900 to 1950 Alison McQueen Tokita 2023-03-31 This book explores art song as an emblem of musical modernity in early twentieth-century East Asia and Australia. It appraises the lyrical power of art song – a solo song set to a poem in the local language in Western art music style accompanied by piano – as a vehicle for creating a localized musical identity, while embracing cosmopolitan visions. The study of art song reveals both the tension and the intimacy between cosmopolitanism and local politics and culture. In 20 essays, the book includes overviews of art song development written by scholars from each of the five locales of Japan, Korea, China, Taiwan, and Australia, reflecting perspectives of both established narratives and uncharted historiography. *The Art Song in East Asia and Australia, 1900 to 1950* proposes listening to the songs of our neighbours across cultural and linguistic boundaries. Recognizing the colonial constraints experienced by art song composers, it hears trans-colonial expressions addressing musical modernity, both in earlier times and now. Readers of this volume will include musicologists, ethnomusicologists, singers, musicians, and researchers concerned with modernity in the fields of poetry and history, working within local, regional, and transnational contexts.

Christian Worship Worldwide Charles E. Farhadian 2007-07-16 As Christianity has boomed in the non-Western world, several significant questions have emerged regarding how worship and culture relate. Charles Farhadian here presents a timely investigation of the interaction between culture and worship. Leading scholars -- experts in history,

mission, culture, and liturgy -- offer diverse essays addressing worship in the context of worldwide Christianity. At the heart of Christian Worship Worldwide are several case studies from Africa, Asia, Latin America, and the Pacific that explore the contours of particular nations, cultures, and liturgical actions. These essays show how Christian plurality is most vividly exemplified in the context of worship, where language, song, culture, and indigenous theology come together. Contributors: M. L. Daneel Samuel Escobar Charles E. Farhadian C. Michael Hawn Seung Joong Joo Ogbu U. Kalu Thomas A. Kane Miguel A. Palomino Robert J. Priest Dana L. Robert Lamin Sanneh Bryan D. Spinks Andrew F. Walls Philip L. Wickeri John D. Witvliet

The Japanese Cinema Book Hideaki Fujiki 2020-04-02 The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: · Theories and Approaches · * Institutions and Industry · * Film Style · * Genre · * Times and Spaces of Representation · * Social Contexts · * Flows and Interactions

Seven Demon Stories from Medieval Japan Noriko Reider 2016-10-03 In Japanese culture, oni are ubiquitous supernatural creatures who play important roles in literature, lore, and folk belief. Characteristically ambiguous, they have been great and small, mischievous and dangerous, and ugly and beautiful over their long history. Here, author Noriko Reider presents seven oni stories from medieval Japan in full and translated for an English-speaking audience. Reider, concordant with many scholars of Japanese cultural studies, argues that to study oni is to study humanity. These tales are from an era in which many new oni stories appeared for the purpose of both entertainment and moral/religious edification and for which oni were particularly important, as they were perceived to be living entities. They reflect not only the worldview of medieval Japan but also themes that inform twenty-first-century Japanese pop and vernacular culture, including literature, manga, film, and anime. With each translation, Reider includes an introductory essay exploring the historical and cultural importance of the characters and oni manifestations within this period. Offering new insights into and interpretations of not only the stories therein but also the entire genre of Japanese ghost stories, *Seven Demon Stories* is a valuable companion to Reider's 2010 volume *Japanese Demon Lore*. It will be of significant value to folklore scholars as well as students of Japanese culture.

Embodied Texts Mary Fleischer 2007-01-01 *Embodied Texts: Symbolist Playwright-Dancer Collaborations* explores the dynamic relationship between Symbolist theatre and early modern dance across Europe from the 1890s through the 1930s. Gabriele D'Annunzio's projects with Ida Rubinstein; Hugo von Hofmannsthal's pantomimes for Grete Wiesenthal; W. B. Yeats's work with Michio Ito and Ninette de Valois; and Paul Claudel's collaborations with Jean Börlin and the Ballets Suédois are studied in depth to shed new light on an evolving dance-theatre form within Symbolist culture. Buoyed by the era's heightened interest in the expressive qualities of the body, these playwrights were highly invested in the authority of language, yet were drawn to the capacity of dance to evoke spiritual or psychological states which words could not completely capture. In its belief of fundamental correspondences among the arts, Symbolism encouraged experimentation across disciplines, and this study traces interconnections among many of its significant figures including Max Reinhardt, Claude Debussy, Gertrud Eysoldt, Edward Gordon Craig, Bronislava Nijinska, Isadora Duncan, Jaques Dalcroze, Darius Milhaud, Vsevolod Meyerhold, Mariano Fortuny, Terence Gray,

George Antheil, Eleonora Duse, and Michel Fokine.

Catalog of Copyright Entries Library of Congress. Copyright Office 1967

Japan's Musical Tradition Miyuki Yoshikami 2020-02-27 What makes Japanese music sound Japanese? Each genre of Japan's pre-Western music (hogaku) morphed from the preceding one with singing at its foundation. In ancient Shinto prayers, words of power recited in a prescribed cadence communicated veneration and community needs to the divine spirit (kami). From the prayers, Japan's word-based music evolved into increasingly more sophisticated recitations with biwa, shamisen, and koto accompaniment. This examination reveals shortcomings in the typical interpretation of Japanese music from a pitch-based Western perspective and carefully explores how the quintessential musical elements of singing, instrumental accompaniment, scale, and format were transmitted from their Shinto inception through all of Japan's music. Japan's culture, with its unique iemoto system and teaching methods, served to exactly replicate Japan's music for centuries. Considering Japan's music in the context of its own culture, logic, and sources is essential to gaining a clear understanding and appreciation of Japan's music and dissipating the mystery of the music's "Japaneseness." Greater enjoyment of the music inevitably follows.

Music and Words Patrick M. Patterson 2018-10-15 This book analyzes composer Nakayama Shimpei's popular songs in the context of Japan's developing record industry and popular music market between 1887 and 1952.

The Life and Music of Eric Coates Michael Payne 2016-03-03 Eric Coates (1886-1957) is perhaps the most familiar name associated with British light music. Sir Charles Groves said that 'his music crackled with enthusiasm and vitality. He could write tunes and clothe them in the most attractive musical colours'. Coates won a scholarship to the Royal Academy of Music, and from 1912 to 1919 he was principal viola of the Queen's Hall Orchestra under Sir Henry Wood. He also played under such conductors as Elgar, Delius, Richard Strauss, Debussy, and Beecham. It was, however, as a composer of orchestral music that he found his greatest success. Beginning with the *Miniature Suite*, written for the 1911 Promenade Concerts, he forged an enviable reputation as a composer. By the 1920s and 1930s, he was one of the most popular and highest-paid British composers, with a string of popular works flowing from his pen. Coates' music has become indelibly entwined with such popular radio programmes as the BBC's *In Town Tonight*, which was introduced by the 'Knightsbridge' March and *Desert Island Discs* whose signature tune for the past forty years has been *By the Sleepy Lagoon*. Perhaps his most memorable work was his march for the *Dam Busters* film. Michael Payne traces the changing fortunes of the career of the man who composed some of Britain's best-known music. In many ways, Coates' story is the story of British light music, and Payne's study offers a fascinating insight into the heyday and decline of the British light music tradition.

Homesick Blues Scott W. Aalgaard 2023-11-30 *Homesick Blues* explores how artists, fans, amateur practitioners, and others have used music to tell stories of everyday life in Japan from the late 1940s to 2018, a practice that author Scott Aalgaard calls "musical storytelling." At its core, musical storytelling is a political practice, presenting world-producing potentials as social actors generate and share stories of themselves and others in ways that intersect with and inform social and political life. Sometimes, musical storytelling is used by powerful entities to reinforce dominant geopolitical, cultural, or economic visions. More often, it is deployed as a means of interfering in or redirecting those visions. In all cases, attending to musical storytelling helps reveal the complex and unexpected ways that everyday life has been imagined and critiqued across disparate moments in modern Japanese history. Aalgaard pushes beyond the upheavals of the 1960s and early 1970s, challenging well-established characterizations of these years as fleeting moments when critical politics in Japan reached an apex, and an end. Instead, he asserts that musical storytelling is robust and ongoing, and proposes more nuanced and comprehensive understandings of critical political and cultural engagement in modern Japan. *Homesick Blues* is comprised of five chapters, each of which addresses specific instances of musical storytelling in the contexts of their own political, economic, and social histories. From postwar jazz to contemporary rock, from 1960s "anti-war folk" to Japanese pops (enka) and the "girls' rock" of the 1980s, the book explores the political uses of music, reassesses "protest music," and grapples with the complex political-ness of artists, many of whom have continued to interrogate conditions of everyday life well into the contemporary moment. *Homesick Blues* assembles a diverse ensemble of voices, some of whom appear in English-language scholarship for the

first time, including industry stakeholders, rock stars, fans, newscasters, Kyoto-based folk singers, jazz singers, karaoke enthusiasts, and even US military personnel. An equally diverse selection of scholarship and methodology, from ethnomusicology to literary studies, from philosophy to history, creates a richly interdisciplinary and accessible analysis of musical modes of politics.

Musical America 1918

Music, Modernity and Locality in Prewar Japan: Osaka and Beyond

Dr Alison McQueen Tokita 2013-09-28 This anthology addresses the modern musical culture of interwar Osaka and its surrounding Hanshin region. Modernity as experienced in this locale, with its particular historical, geographic and demographic character, and its established traditions of music and performance, gave rise to configurations of the new, the traditional and the hybrid that were distinct from their Tokyo counterparts. The Taisho and early Showa periods, from 1912 to the early 1940s, saw profound changes in Japanese musical life.

Consumption of both traditional Japanese and Western music was transformed as public concert performances, music journalism, and music marketing permeated daily life. The new bourgeoisie saw Western music, particularly the piano and its repertoire, as the symbol of a desirable and increasingly affordable modernity. Orchestras and opera troupes were established, which in turn created a need for professional conductors, and both jazz and a range of hybrid popular music styles became viable bases for musical livelihood. Recording technology proliferated; by the early 1930s, record players and SP discs were no longer luxury commodities, radio broadcasts reached all levels of society, and 'talkies' with music soundtracks were avidly consumed. With the perceived need for music that suited 'modern life', the seeds for the pre-eminent position of Euro-American music in post-Second-World war Japan were sown. At the same time many indigenous musical genres continued to thrive, but were hardly immune to the effects of modernization; in exploring new musical media and techniques drawn from Western music, performer-composers initiated profound changes in composition and performance practice within traditional genres. This volume is the first to draw together research on the interwar musical culture of the Osaka region and addresses comprehensively both Western and non-Western musical practices and genres, questions the common perception of their being wholly separate domains in interwar Japan, and gives due weight to their overlap in the creation of new hybrid genres. The volume explores Osaka's modern musical culture to better understand the effects of regional geography, demography, history and tradition on processes of modernization.

[Sinatra! the Song is You](#) Will Friedwald 1995 This musical biography is the first book to document Frank Sinatra's musical legacy through seven decades. The author draws upon interviews with musicians, performers and songwriters with whom Sinatra has worked, to reveal the man through his music.

The Oxford Magazine 1907

The Concise Garland Encyclopedia of World Music: The Middle East, South Asia, East Asia, Southeast Asia Ellen Koskoff 2008 The critical importance of past for the present--of music histories in local and global forms--asserts itself. The history of world music, as each chapter makes clear, is one of critical moments and paradigm shifts.

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