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René T. A. Lysloff, Leslie C. Gay

Descendants of Hans Hildebrand Ziegenfuss Marco Born,2021-12-16 Collection of descendants of Hans Hildebrand Ziegenfuss who lived around 1650 in the Eichsfeld area in Thuringia, Germany. This 3rd Edition contains the data of about 22,000 individuals (as of December 2021). The most recent Data you always can find at my homepage at <https://www.ziegenfuss-genealogy.de>
Keywords: Genealogy, Family tree, Ziegenfuss, Ziegenfuss, Eichsfeld, Ancestry, Marco Born

Dub Michael Veal,2007-04-30 Winner of the ARSC's Award for Best Research (History) in Folk, Ethnic, or World Music (2008) When Jamaican recording engineers Osbourne "King Tubby" Ruddock, Errol Thompson, and Lee "Scratch" Perry began crafting "dub" music in the early 1970s, they were initiating a musical revolution that continues to have worldwide influence. Dub is a sub-genre of Jamaican reggae that flourished during reggae's "golden age" of the late 1960s through the early 1980s. Dub involves remixing existing recordings—electronically improvising sound effects and altering vocal tracks—to create its unique sound. Just as hip-hop turned phonograph turntables into musical instruments, dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real-time improvisation. In addition to chronicling dub's development and offering the first thorough analysis of the music itself, author Michael Veal examines dub's social significance in Jamaican culture. He further explores the "dub revolution" that has crossed musical and cultural boundaries for over thirty years, influencing a wide variety of musical genres around the globe.

Proud to Be an Okie Peter La Chapelle,2007-04-03 Proud to Be an Okie brings to life the influential country music scene that flourished in and around Los Angeles from the Dust Bowl migration of the 1930s to the early 1970s. The first work to fully illuminate the political and cultural

aspects of this intriguing story, the book takes us from Woody Guthrie's radical hillbilly show on Depression-era radio to Merle Haggard's Okie from Muskogee in the late 1960s. It explores how these migrant musicians and their audiences came to gain a sense of identity through music and mass media, to embrace the New Deal, and to celebrate African American and Mexican American musical influences before turning toward a more conservative outlook. What emerges is a clear picture of how important Southern California was to country music and how country music helped shape the politics and culture of Southern California and of the nation.

Hector Berlioz ,

Understanding Ethical Failures in Leadership Terry Price, 2006 Price brings a multi-disciplinary approach to an understanding of why leaders fail ethically.

AN Optimist's Tour of the Future Mark Stevenson, 2011-02-03 In the tradition of Bill Bryson's *A Short History of Nearly Everything*, a smart and entertaining guide to the future of civilization When unexpectedly confronted with his own mortality, Mark Stevenson—a writer, deep-thinker, and stand-up comedian—began to ponder what the future holds for our species. The past is a foreign country, writes Stevenson. By my analysis it's a bit like France—in that I've been to parts of it and eaten some nice food there. But the future? The future is an unknown territory—and there isn't a guidebook. Thus, his ambition was born. Stevenson set out simply, asking, What's next? and then traveled the globe in pursuit of the answers. Along the way, he visited the Australian outback to visit the farmers who can save us from climate change, met a robot with mood swings, and talked to the Spaniard who's putting a hotel in space. While some might be overwhelmed, or even dismayed by the looming realities of genome sequencing, synthetic biology, a nuclear renaissance, and carbon scrubbing, Stevenson remains, well, optimistic. Drawing on his singular humor and storytelling to break down these

sometimes complicated discoveries, *An Optimist's Tour of the Future* paints a wonderfully readable, and completely enthralling portrait of where we'll be when we grow up- and why it's not so scary.

Watch a Video

The Nordic Storyteller Susan Brantly, Thomas A. DuBois, 2008-12-18 *The Nordic Storyteller: Essays in Honour of Niels Ingwersen* consists of a set of nineteen research essays plus an introduction, written by colleagues and admirers of Niels and Faith Ingwersen, leaders in the field of Scandinavian Studies in North America for some four decades. A first section of seven essays, entitled "Songs and Tales in Oral Tradition," presents research in the area of folklore studies, including balladry, saints' lives, incantations, healing, legendry, and personal experience narrative. Articles take up such issues as classification, thematics, cultural and historical change, and the effects of technology on daily life. A closely related second section, "From Oral Tradition to Literature" includes three essays which examine the adaptation of oral tradition to literary forms, focusing on the works of P. Chr. Asbjørnsen, Esias Tegnér, Elias Lönnrot, F. R. Kreutzwald, and the illustrations of Arthur Rackham—all figures important in the rise of folklore as a key interest of Romantic nationalism. A further set of nine essays grouped under the title "Tales in Literary Form" examine aspects of the writings of some of the greatest storytellers of the nineteenth and twentieth centuries, including H. C. Andersen, Herman Bang, Henrik Ibsen, Jóhann Magnús Bjarnason, Charles Dickens, Thomas Mann, Isak Dinesen, Martin Andersen Nexø, Billy August, Hans Scherfig, Peter Høeg, Klaus Rifbjerg, Leif Panduro, and Kjartan Fløgstad. Articles address topics including autobiography, source criticism, symbolism, personal and national identities, and the representation of political ideals. Together the essays of this volume demonstrate the unflagging salience of narrative—of storytelling—in the personal lives and social experiences of Scandinavians and their neighbors, past and present.

Jethro Tull's Thick as a Brick and A Passion Play Tim Smolko,2013-10-07 Since the 1960s, British progressive rock band Jethro Tull has pushed the technical and compositional boundaries of rock music by infusing its musical output with traditions drawn from classical, folk, jazz, and world music. The release of *Thick as a Brick* (1972) and *A Passion Play* (1973) won the group legions of new followers and topped the Billboard charts in the United States, among the most unusual albums ever to do so. Tim Smolko explores the large-scale form, expansive instrumentation, and complex arrangements that characterize these two albums, each composed of one continuous song. Featuring insights from Ian Anderson and in-depth musical analysis, Smolko discusses the band's influence on popular culture and why many consider *Thick as a Brick* and *A Passion Play* to be two of the greatest concept albums in rock history.

Occupational Outlook Quarterly ,2005

Scottish Studies Review ,2007

Critical Needs and Gaps in Understanding Prevention, Amelioration, and Resolution of Lyme and Other Tick-Borne Diseases Institute of Medicine,Board on Population Health and Public Health Practice,Committee on Lyme Disease and Other Tick-Borne Diseases: The State of the Science,2011-07-01 A single tick bite can have debilitating consequences. Lyme disease is the most common disease carried by ticks in the United States, and the number of those afflicted is growing steadily. If left untreated, the diseases carried by ticks-known as tick-borne diseases-can cause severe pain, fatigue, neurological problems, and other serious health problems. The Institute of Medicine held a workshop October 11-12, 2010, to examine the state of the science in Lyme disease and other tick-borne diseases.

History as Fantasy in Music, Sound, Image, and Media James Cook,Alexander

Kolassa,Alexander Robinson,Adam Whittaker,2024-04-11 Exploring how music is used to portray the past in a variety of media, this book probes the relationship between history and fantasy in the imagination of the musical past. The volume brings together essays from multidisciplinary perspectives, addressing the use of music to convey a sense of the past in a wide range of multimedia contexts, including television, documentaries, opera, musical theatre, contemporary and historical film, videogames, and virtual reality. With a focus on early music and medievalism, the contributors theorise the role of music and sound in constructing ideas of the past. In three interrelated sections, the chapters problematise notions of historical authenticity on the stage and screen; theorise the future of musical histories in immersive and virtual media; and explore sound's role in more fantastical appropriations of history in television and videogames. Together, they pose provocative questions regarding our perceptions of 'early' music and the sensory experience of distant history. Offering new ways to understand the past at the crossroads of musical and visual culture, this collection is relevant to researchers across music, media, and historical and cultural studies.

Country Boy Derek Watts,2010-07-27 Best known for his unique musical style and blindingly fast hybrid picking technique, English guitarist Albert Lee is often referred to within the music industry as the guitar player's guitar player, renowned for his work across several genres of music and for the respect that he has garnered from other industry giants. This comprehensive biography tells the entire story of Lee's long career and personal experiences, beginning with his upbringing in south London and his early experimentations with skiffle music (the British equivalent of American rockabilly). It covers Lee's career in Chris Farlowe's Thunderbirds and the British rock and country group Heads, Hands, and Feet, his move to the United States in the 1970s and his subsequent work with Eric Clapton, the Crickets, Emmylou Harris and the Hot Band, the Everly Brothers, and, more

recently, with Bill Wyman and with Hogan's Heroes. Lee's career is set against the background of changes in popular music and shows how he, as a British artist with nomadic Romany roots, has influenced traditionally American musical genres. The work includes 66 photographs, many from Lee's personal collection, two appendices, and an extensive bibliography.

Mirror in the Sky Simon Morrison, 2022-10-04 Diva, heroine, icon, and-to the most devoted-a goddess. Stevie Nicks sings of spell casters and dream smiths, stars of the silver screen, her grandmother Alice and Alice in Wonderland, Joan of Arc, the power of sibyls and sylphs. This book tells her story, from the bleached Arizona landscape of her childhood to the strobe-lit Night of a Thousand Stevies celebrations, highlighting throughout her strengths as singer, songwriter, and performer--

The Routledge Handbook of Pink Floyd Chris Hart, Simon A. Morrison, 2022-09-20 The Routledge Handbook of Pink Floyd is intended for scholars and researchers of popular music, as well as music industry professionals and fans of the band. It brings together international researchers to assess, evaluate and reformulate approaches to the critical study and interpretation of one of the world's most important and successful bands. For the first time, this Handbook will 'tear down the wall,' examining the band's collective artistic creations and the influence of social, technological, commercial and political environments over several decades on their work. Divided into five parts, the book provides a thoroughly contextualised overview of the musical works of Pink Floyd, including coverage of performance and sound; media, reception and fandom; genre; periods of Pink Floyd's work; and aesthetics and subjectivity. Drawing on art, design, performance, culture and counterculture, emergent theoretical resources and analytical frames are evaluated and discussed from across the social sciences, humanities and creative arts. The Handbook is intended for scholars and researchers of popular music, as well as music industry professionals. It will appeal across a

range of related subjects from music production to cultural studies and media/communication studies.

The History and Life Stories of European Women in the Arts Milena

Gammaitoni, 2022-03-30 Offering historical identity fortified by the presence of women belonging to the various areas of creative and intellectual life, this book allows readers to understand greater contexts of their identity. The history of female artists is an indicator of how social identity was erased from the historiography which asserted itself in nineteenth-century Europe. Analysis of the biographical pathways traced here reveals how women in the Middle Ages and beyond have been active protagonists of the arts, received reviews, as well as had an authoritative role as the esteemed and attentive witnesses of the society around them. Reconstruction of social relationships, intellectual and creative production as well as of the life stories of some of Europe's most important female artists, foregrounds this omission and highlights their extraordinary nature. The different stories contained in this book narrate the lives and works of Hildegard von Bingen, Francesca Caccini, Mary Wollstonecraft, George Sand, Lou Andreas Salomé and Elke Mascha Blankenburg. By reinforcing the awareness of social and historical origins, the informed reader is better equipped to tackle their futures and build up their personalities.

A Companion to the Works of Walter Benjamin Rolf J. Goebel, 2009 Walter Benjamin

(1892-1940) has emerged as one of the leading cultural critics of the twentieth century. His work encompasses aesthetics, metaphysical language and narrative theories, German literary history, philosophies of history, the intersection of Marxism and Messianic thought, urban topography, and the development of photography and film. Benjamin defined the task of the critic as one that blasts endangered moments of the past out of the continuum of history so that they attain new significance. This volume of new essays employs this principle of actualization as its methodological program in

offering a new advanced introduction to Benjamin's own work. The essays analyze Benjamin's central texts, themes, terminologies, and genres in their original contexts while simultaneously situating them in new parameters, such as contemporary media, memory culture, constructions of gender, postcoloniality, and theories of urban topographies. The Companion brings together an international group of established and emerging scholars to explicate Benjamin's actuality from a multidisciplinary perspective. Designed for audiences interested in literary criticism, cultural studies, and neighboring disciplines, the volume serves as a stimulus for new debates about Benjamin's intellectual legacy today. Contributors: Wolfgang Bock, Willi Bolle, Dianne Chisholm, Adrian Daub, Dominik Finkelde, Eric Jarosinski, Lutz Koepnick, Vivian Liska, Karl Ivan Solibakke, Marc de Wilde, Bernd Witte Rolf J. Goebel is Distinguished Professor of German and Chair of the Department of World Languages and Cultures at the University of Alabama in Huntsville.

Vital Performance Andrew Snedden, 2021-03-19 Historically Informed Performance, or HIP, has become an influential and exciting development for scholars, musicians, and audiences alike. Yet it has not been unchallenged, with debate over the desirability of its central goals and the accuracy of its results. The author suggests ways out of this impasse in Romantic performance style. In this wide-ranging study, pianist and scholar Andrew John Snedden takes a step back, examining the strengths and limitations of HIP. He proposes that many problems are avoided when performance styles are understood as expressions of their cultural era rather than as simply composer intention, explaining not merely how we play, but why we play the way we do, and why the nineteenth century Romantics played very differently. Snedden examines the principal evidence we have for Romantic performance style, especially in translation of score indications and analysis of early recordings, finally focusing on the performance styles of Liszt and Chopin. He concludes with a call for the reanimation of culturally

appropriate performance styles in Romantic repertoire. This study will be of great interest to scholars, performers, and students, to anyone wondering about how our performances reflect our culture, and about how the Romantics played their own culturally-embedded music.

Song and Significance Dinda L. Gorrée, 2005 Vocal translation is an old art, but the interpretive feeling, skill and craft have expanded into a relatively new area in translation studies. Vocal translation is the translation of the poetic discourse in the hybrid art of the musicopoetic (or poeticomusical) forms, shapes and skills. This symbiotic construct harmonizes together the conflicting roles of music and language in face-to-face singing performances. ...] In opera, folksong, hymn and art song, as well as in operetta, musical song and popular song, we have musical genres allied to a libretto with lyrical text. A libretto is a linguistic text which is a pre-existing work of art, but is subordinated to the musical text. The essays in this volume provide interpretive models for the juxtaposition of different orders of the singing sign-events in different languages, extending the meaning and range of the musical and literary concepts, and putting the mixed signs to a true-and-false test.

Music and Technoculture René T. A. Lysloff, Leslie C. Gay, 2003-10-29 Explores the rich relationship between technology, music and culture. Moving from web to field, from Victorian parlor to 21st-century mall, the 15 essays gathered here yield new insights regarding the intersection of local culture, musical creativity and technological possibilities. Inspired by the concept of technoculture, the authors locate technology squarely in the middle of expressive culture: they are concerned with how technology culturally informs and infuses aspects of everyday life and musical experience, and they argue that this merger does not necessarily result in a cultural grayout, but instead often produces exciting new possibilities. In this collection, we find evidence of musical practices and ways

of knowing music that are informed or even significantly transformed by new technologies, yet remain profoundly local in style and meaning. CONTRIBUTORS: Leslie C. Gay, Jr., Kai Fikentscher, Tong Soon Lee, René T. A. Lysloff, Matthew Malsky, Charity Marsh, Marc Perlman, Thomas Porcello, Andrew Ross, David Sanjek, jonathan Sterne, Janet L. Sturman, Timothy D. Taylor, Paul Théberge, Melissa West, Deborah Wong.

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