



Authenticity In Music

Peter Kivy



Authenticity In Music:

The Nashville Sound Joli Jensen,1998 What does it mean when we call a music genre like country authentic or pure or in contrast commercial By examining the dramatic changes that occurred in country music in the 1950s and 60s Joli Jensen explores why the concept of authenticity in country music is so crucial to so many of its fans Anyone interested in the ways that popular culture has been shaped in response to changing times will find Jensen s incisive interpretations instructive 20 illustrations Debating Authenticity Thomas Fillitz,A. Jamie Saris,2012-12-01 The longing for authenticity on an individual or collective level connects the search for external expressions to internal orientations What is largely referred to as production of authenticity is a reformulation of cultural values and norms within the ongoing process of modernity impacted by globalization and contemporary transnational cultural flows This collection interrogates the notion of authenticity from an anthropological point of view and considers authenticity in terms of how meaning is produced in and through discourses about authenticity Incorporating case studies from four continents the topics reach from art and colonialism to exoticism primitivism film ritual and wilderness Some contributors emphasise the dichotomy between the academic use of the term and the one deployed in public spaces and political projects All however consider authenticity as something that can only be understood ethnographically and not as a simple characteristic or category used to distinguish some behaviors experiences or material things from other less authentic versions *Authenticity in Music* Raymond Leppard,1988 *Authenticity across Languages and Cultures* Leo Will,Wolfgang Stadler,Irma Eloff,2022-11-10 This volume centres around concepts of personal and cultural authenticity as they play out in various contexts of foreign language teaching and learning worldwide The chapters cover a wide range of contexts and disciplines including both theoretical and empirical work together they comprise both a rigorous analysis of authenticity in language teaching and a step away from notions of native speakerism and cultural essentialism with which it is often associated Written by a group of scholars working across several continents the chapters offer diverse perspectives regarding the role language plays in processes of personal growth learning development self actualisation and power dynamics The book addresses the theoretical and philosophical nature of authenticity while remaining grounded in the teaching and learning of languages with authenticity viewed as a practical concern that guides our actions and beliefs The book will be of interest to scholars researchers and students of authenticity as well as foreign language teachers interested in the theoretical underpinnings of their practice **Music and Tourism** Chris Gibson,John Connell,2005-01-01 Music and Tourism is the first book to comprehensively examine the links between travel and music It combines contemporary and historical analysis of the economic and social impact of music tourism with discussions of the cultural politics of authenticity and identity *Authenticities* Peter Kivy,1995 How are we to assess the current popularity of period instruments and early music performance For musicians and audiences alike the historical authenticity movement has increasingly influenced the performance of classical music It has given us claims Peter Kivy new and rewarding ways of

listening to our musical repertory as well as silly vulgar and unrewarding ones He believes that theory now overrules the ear in arguing for and justifying particular aesthetic decisions In his customary engaging style Kivy here mounts a philosophical inquiry into the desirability of using or re creating historical performance Authenticity has become so widely accepted he writes that why it should be accepted has become an unasked indeed a forgotten question among the converted In *How to Be Authentic* the first section of his book he examines four different kinds of authenticity in the second part *Why to Be Authentic* he suggests how to evaluate them Discussing issues that he cares about passionately Kivy provides ammunition for both camps those who follow authentic performance practice and those who do not It is his hope that this book provides the groundwork for dialogue between musicians and philosophers I look forward to that he says and to being when it comes in the thick of things

Music in the Social and Behavioral Sciences William Forde Thompson, 2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references *Music in the Social and Behavioral Sciences* available in both multimedia digital and print formats is a must have reference for music and social science library collections

Authenticity and Early Music Nicholas Kenyon, 1989

Authenticity in Folk Music Engin Devekiran, 2016-11-29 Essay from the year 2016 in the subject Musicology Miscellaneous grade First class honors Trinity College Dublin Department of Music course Rock Pop Music History language English abstract What is it in particular that created the impression that folk music is so much more authentic than pop music In the end the all embracing question must be the one of authenticity in music a very complex issue in rock and pop music To understand the reaction of the audience the day Bob Dylan went electric it is crucial to examine the roots of folk music to comprehend its relationship with social change during the 60s and to point out where the glorified importance of being authentic in folk music came from Having collected such information it shall be possible to have a balanced view on the statement in the headline Folk music in a very historical sense is music usually of simple character and

anonymous authorship handed down among the common people by oral tradition Examples of true folk songs would be sea shanties or camp meeting songs These roots in traditional storytelling are of big importance because for unlike pop music folk for the young adults in the 1950s 60s was held up as the authentic voice of the people Barker Taylor,2007 [Vinyl Records and Analog Culture in the Digital Age](#) Paul E. Winters,2016-07-18 Vinyl Records and Analog Culture in the Digital Age Pressing Matters examines the resurgence of vinyl record technologies in the twenty first century and their place in the history of analog sound and the recording industry It seeks to answer the questions why has this supposedly outmoded format made a comeback in a digital culture into which it might appear to be unwelcome Why in an era of disembodied pleasures afforded to us in this age of cloud computing would listeners seek out this remnant of the late nineteenth century and bring it seemingly back from the grave Why do many listeners believe vinyl with its obvious drawbacks to be a superior format for conveying music to the relatively noiseless CD or digital file This book looks at the ways in which music technologies are both inflected by and inflect human interactions creating discourses practices disciplines and communities

Faking It: The Quest for Authenticity in Popular Music Hugh Barker,Yuval Taylor,2007-01-30 Musicians strive to keep it real listeners condemn fakes but does great music really need to be authentic By investigating this obsession in the last century this title rethinks what makes popular music work **Tradition and Its Future in Music** International Musicological Society. Symposium,1991 [The Effect Of Authenticity In Music](#) Elmer McCawley,2021-06-10 Early music generally comprises Medieval music 500 1400 and Renaissance music 1400 1600 but can also include Baroque music 1600 1750 Early music is a broad musical era for the beginning of Western classical music This little book will be of interest not only to performers of early music but to music lovers in general and to all who take an interest in the modern cultural scene The author relates the development of his views on early music performance and his gradual appreciation of the distinction between historical and musical authenticity in performance He offers a trenchant critique of the modern early music movement based on his experiences as a soloist on flute Baroque flute conical Boehm flute and recorder and his work as a composer teacher and observer of the musical scene His s views reflect a deep concern for the philosophical and historical aspects of the subject and the future of classical music in general He calls for the reform not only of early music performance but of contemporary composition as well **Philosophy of Song and Singing** Jeanette Bicknell,2015-07-03 In Philosophy of Song and Singing An Introduction Jeanette Bicknell explores key aesthetic ethical and other philosophical questions that have not yet been thoroughly researched by philosophers musicologists or scientists Issues addressed include The relationship between the meaning of a song s words and its music The performer s role and the ensuing gender complications social ontology and personal identity The performer s ethical obligations to audiences composers lyricists and those for whom the material holds particular significance The metaphysical status of isolated solo performances compared to the continuous singing of opera or the interrupted singing of stage and screen musicals Each chapter focuses on one major musical example

and includes several shorter discussions of other selections All have been chosen for their illustrative power and their accessibility for any interested reader and are readily available

Chappelle Roan Mary K Wilson,2024-11-28 Chappelle Roan The Power of Authenticity in Music is the inspiring story of a talented artist who dared to stay true to herself in an industry often driven by trends and expectations This biography chronicles Chappelle s journey from her small town roots in Willard Missouri to becoming a rising star in the vibrant music scene of Nashville Through her unique blend of country pop and indie sounds Chappelle has captivated the hearts of fans around the world proving that staying authentic is the key to long lasting success This book explores the power of authenticity in shaping Chappelle s music career and personal journey It dives into the struggles and triumphs that have defined her path from overcoming the challenges of breaking into the music industry to finding her true voice as an artist With her raw lyrics innovative sound and fearless approach to self expression Chappelle has become a beacon for aspiring musicians everywhere Her story Chappelle Roan The Power of Authenticity in Music inspires readers to embrace their uniqueness push past societal pressures and use their creative talents to make a meaningful impact This book is not just about a music career it s a celebration of staying true to one s identity and finding strength through resilience passion and self belief

Liveness Philip Auslander,2022-12-30 Liveness Performance in a Mediatized Culture addresses what may be the single most important question facing all kinds of performance today What is the status of live performance in a culture dominated by mass media and digital technologies Since its first appearance Philip Auslander s groundbreaking book has helped to reconfigure a new area of study Looking at specific instances of live performance such as theatre music sport and courtroom testimony Liveness offers penetrating insights into media culture suggesting that media technology has encroached on live events to the point where many are hardly live at all In this new edition the author thoroughly updates his provocative argument to take into account the impact of the internet and cultural social and legal developments He also addresses the situation of live performance during the COVID 19 pandemic In tackling some of the last great shibboleths surrounding the high cultural status of the live event this classic book will continue to shape opinion and to provoke lively debate on a crucial artistic dilemma what is live performance and what can it mean to us now This extensively revised new edition of Liveness is an essential read for all students and scholars of performance based courses

The American History and Encyclopedia of Music ... William Lines Hubbard,1908

Keep It Real. Authenticity in Hip-Hop and Rap Music Julia Trede,2019-12-19 Seminar paper from the year 2013 in the subject American Studies Culture and Applied Geography grade 2 7 University of Kassel language English abstract Hip hop does only represent a mere music genre but also constitutes a movement that emerged out of profound economic and social changes in New York of the 1970s It is a cultural expression of an Afrodiasporic community that faced social and racial inequity Originally hip hop constituted a shelter for ethnic minorities that have been socially marginalized by the dominant American culture However hip hop also constitutes a commercial commodity which is often reduced to its commercial purpose This

balancing act of representing a culture on the one hand and a commodity on the other hand evoked a discussion on authenticity. The aim of this paper is to analyze how and to what extent authenticity is claimed in songs of hip hop artists. In order to understand the discussion of authenticity in hip hop it is crucial to provide an informational background of the preconditions that contributed to the development of hip hop. Chapter 1.1 provides this basis and describes social and political circumstances that America and especially New York experienced throughout the 1970s. The resulting evolution of the hip hop movement is subject to chapter 1.2 explaining the beginnings of the movement and outlining hip hop's elements. Chapter 2 is concerned with the concept of authenticity. In the course of this section I will deal with Kembrew McLeod's six semantic dimensions of authenticity which serve as a basis for the subsequent analyses. The last chapter provides an analysis of five rap songs that will be analyzed according to McLeod's dimensions of authenticity. The aim of this chapter is to find out to what extent authenticity claims are used and how many dimensions can be identified in a song. Additionally it is analyzed if certain dimensions are used more frequently or more specifically if it is possible to allocate priorities to McLeod's dimensions.

The American History and Encyclopedia of Music W.L. Hubbard, Arthur Foote, Geo.W. Andrews, Edward Dickinson, 1910 The American History and Encyclopedia of Music: Musical dictionary. W. L. Hubbard, editor, 1910

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