

i'm not a musician interview

i'm not a musician interview offers a fascinating insight into the creative mind behind the music project known for its unique blend of genres and emotive lyrics. This article delves deeply into the artist's background, musical influences, creative process, and the impact of their work on the indie music scene. Through a detailed exploration of the interview, readers will gain a better understanding of the philosophy and vision that fuel this distinctive sound. The content also highlights the challenges and achievements encountered along the journey. Additionally, it covers the themes and messages conveyed in the latest releases. This comprehensive overview sets the stage for a closer look at the various aspects discussed during the interview, providing valuable context for fans and newcomers alike.

- Background and Origins of I'm Not a Musician
- Musical Style and Influences
- Creative Process and Songwriting
- Impact on the Indie Music Scene
- Thematic Elements in the Music
- Future Plans and Upcoming Projects

Background and Origins of I'm Not a Musician

Understanding the roots of I'm Not a Musician is essential to appreciating the depth and authenticity of the project. Originating as a solo endeavor, the artist behind the name has crafted a distinctive musical identity that defies traditional categorization. The interview reveals how early life experiences and a passion for storytelling shaped the initial foray into music. Unlike conventional musicianship, the project embraces a DIY ethos that emphasizes emotional expression over technical perfection. This approach has resonated with a wide audience, allowing the artist to build a dedicated fan base. The background section also touches on milestones that marked the evolution from bedroom recordings to more polished productions.

Early Life and Musical Beginnings

The interview provides detailed insights into the formative years of the artist, highlighting key moments that inspired a pursuit of music. From experimenting with various instruments to discovering the power

of lyricism, these experiences laid the foundation for the distinct sound of I'm Not a Musician. The narrative emphasizes the importance of self-discovery and exploration in the early stages.

Transition from Hobby to Career

Transitioning from a casual interest to a serious career in music involved overcoming numerous obstacles, as described in the interview. The artist discusses pivotal decisions that led to a commitment to music as a lifelong endeavor. This phase was marked by learning technical skills, engaging with the music community, and refining artistic vision.

Musical Style and Influences

The musical style of I'm Not a Musician is characterized by its fusion of indie pop, alternative, and electronic elements. The interview highlights the eclectic nature of the sound, which draws inspiration from a diverse range of genres and artists. This blend creates a mood that is both introspective and uplifting, appealing to listeners seeking depth and authenticity. Influences cited include classic singer-songwriters, contemporary electronic producers, and underground indie acts, all of which contribute to the unique sonic palette.

Genre Fusion and Experimentation

The artist emphasizes a deliberate approach to blending genres, using experimentation as a tool to discover new textures and emotions within the music. This process involves combining acoustic instruments with electronic beats, layered vocals, and atmospheric effects. The resulting style is both innovative and accessible.

Key Influences and Inspirations

Influences mentioned during the interview range from iconic figures in alternative music to emerging artists in the indie scene. These inspirations inform not only the sound but also the thematic content of the songs. The artist credits these influences with encouraging exploration beyond conventional boundaries.

Creative Process and Songwriting

The creative process behind I'm Not a Musician is a central topic in the interview, revealing a methodical yet intuitive approach to songwriting. Rather than following a fixed formula, the artist allows ideas to evolve organically, often starting with simple melodies or lyrical concepts. Collaboration with producers and other musicians plays a role, but the core vision remains deeply personal. The interview also explores

how real-life experiences and emotions are translated into compelling narratives within the songs.

From Concept to Completion

The journey from initial concept to finished track is described as iterative and reflective. The artist discusses how drafts are revisited multiple times, with adjustments made to both lyrics and instrumentation to achieve the desired emotional impact. This meticulous attention to detail is a hallmark of the project.

Lyricism and Thematic Development

Lyrics serve as a vital component of the creative process, with the artist placing significant emphasis on storytelling and emotional honesty. Themes such as identity, vulnerability, and resilience frequently emerge, providing listeners with relatable and thought-provoking content.

Impact on the Indie Music Scene

I'm Not a Musician has made a notable impact on the indie music scene, as discussed in the interview. The project's innovative approach and authentic voice have garnered critical acclaim and a growing fan base. The artist's influence extends beyond music into visual aesthetics and live performances, contributing to a holistic artistic presence. This section highlights the reception by critics and fans alike, as well as the role the project plays in shaping contemporary indie trends.

Critical Reception and Fanbase

The interview details positive responses from music critics who praise the originality and emotional depth of the work. Fans appreciate the honesty and relatability that permeate the music, fostering a strong community around the project.

Contribution to Contemporary Indie Trends

By pushing genre boundaries and embracing vulnerability, I'm Not a Musician has influenced other artists within the indie circuit. The interview discusses how this contribution encourages innovation and authenticity in the broader music landscape.

Thematic Elements in the Music

The music of I'm Not a Musician is rich with thematic elements that explore complex emotions and social commentary. The interview delves into recurring motifs such as introspection, existential questioning, and the search for meaning. These themes resonate through both lyrics and musical composition, creating a cohesive artistic statement. The interplay between melancholy and hope is a defining characteristic, providing depth and nuance.

Exploration of Identity and Emotion

Identity is a frequent subject in the songs, with the artist reflecting on personal struggles and growth. Emotional transparency is prioritized, allowing listeners to connect on a profound level.

Social and Cultural Reflections

Beyond personal themes, the music addresses broader social and cultural issues, offering subtle critiques and observations. This adds layers of meaning that invite thoughtful engagement from the audience.

Future Plans and Upcoming Projects

The interview concludes with a discussion of future directions for I'm Not a Musician. Plans include new releases, collaborations, and potential ventures into multimedia projects. The artist expresses a commitment to continuous evolution and exploration, aiming to expand creative horizons while maintaining the core values that define the project. This forward-looking perspective promises to keep the audience engaged and excited for what lies ahead.

Upcoming Releases and Collaborations

Details about forthcoming albums, singles, and collaborative efforts provide insight into the artist's trajectory. The interview hints at experimentation with new sounds and partnerships with other creatives.

Expanding Artistic Horizons

The artist discusses ambitions beyond music, including visual arts and live performance innovations. This holistic approach aims to create immersive experiences that deepen audience connection.

- Commitment to artistic growth

- Exploration of new media
- Engagement with global audiences
- Integration of technology in music production

Frequently Asked Questions

What is the concept behind the 'I'm Not a Musician' interview series?

The 'I'm Not a Musician' interview series explores the perspectives of individuals involved in music-related fields who do not identify as traditional musicians, such as producers, sound engineers, and music marketers.

Who are some notable guests featured in the 'I'm Not a Musician' interviews?

Notable guests include music producers, DJs, lyricists, music video directors, and industry professionals who contribute to the music scene without being performing musicians themselves.

What topics are commonly discussed in the 'I'm Not a Musician' interviews?

Common topics include the creative process behind music production, challenges faced by non-performing contributors, the evolution of the music industry, and personal stories from the guests' careers.

How can 'I'm Not a Musician' interviews benefit aspiring music professionals?

These interviews provide insights into various roles within the music industry, highlighting alternative career paths and offering advice on skills, networking, and industry trends.

Where can I watch or listen to the 'I'm Not a Musician' interviews?

The interviews are typically available on platforms like YouTube, Spotify, Apple Podcasts, and the official website or social media channels associated with the series.

What makes 'I'm Not a Musician' interviews different from traditional musician interviews?

Unlike traditional musician interviews focused on performance and songwriting, this series emphasizes behind-the-scenes roles and personal journeys of individuals who influence music without performing it themselves.

Are the 'I'm Not a Musician' interviews scripted or spontaneous?

The interviews are generally conversational and spontaneous, allowing guests to share authentic experiences and insights naturally rather than reading from a script.

How frequently are new 'I'm Not a Musician' interviews released?

Release frequency varies, but new interviews typically come out monthly or biweekly, depending on guest availability and production schedules.

Can viewers submit questions or suggest guests for the 'I'm Not a Musician' interview series?

Many 'I'm Not a Musician' interview platforms encourage audience interaction by allowing viewers to submit questions or recommend potential guests through social media or official contact channels.

Additional Resources

1. *Behind the Mic: Stories from Non-Musician Interviewees*

This book explores the unique perspectives of individuals who have been interviewed about music-related topics despite not being musicians themselves. It highlights how their insights contribute to the broader conversation about music and culture. Readers gain an understanding of the diverse roles people play in the music industry beyond performing.

2. *Voices Beyond the Stage: Interviews with Music Industry Outsiders*

Focusing on the narratives of producers, critics, and fans, this collection showcases interviews with people deeply connected to music without being musicians. Their stories reveal the passion and influence of those who support and shape the music world from behind the scenes. The book offers a fresh angle on the impact of music on various aspects of life.

3. *The Interviewer's Guide to Non-Musician Perspectives*

Designed for journalists and podcasters, this guide provides strategies for conducting insightful interviews with people who are not musicians but have valuable viewpoints on music. It covers question formulation, building rapport, and uncovering stories that resonate with audiences. The book aims to enrich music

journalism by broadening the range of voices featured.

4. *Not Just Notes: Exploring Music Through Non-Musician Eyes*

This book delves into how individuals who do not play instruments or sing still engage deeply with music. It includes interviews and essays from educators, historians, and enthusiasts who analyze music's role in society. Readers discover how music transcends performance and becomes a vital part of human experience.

5. *Beyond Talent: Interviews with Music Industry Influencers Without Musical Backgrounds*

Highlighting executives, marketers, and event organizers, this book presents interviews with key players in the music industry who are not musicians. Their stories reveal the critical contributions made behind the scenes to bring music to audiences worldwide. The book underscores the multifaceted nature of the music business.

6. *Listening In: Conversations with Music Fans Who Aren't Musicians*

This collection features interviews with passionate music fans who, despite not being musicians, have shaped music culture through activism, community building, and more. It explores the power of fandom and how it drives trends and supports artists. The book celebrates the importance of the listener in the musical ecosystem.

7. *Interviewing the Untrained Ear: Non-Musician Insights on Music Creation*

Focusing on interviews with individuals who lack formal musical training, this book investigates how creativity and appreciation manifest outside traditional musicianship. The conversations reveal alternative approaches to understanding and valuing music. It challenges conventional definitions of what it means to be involved in music.

8. *The Sound of Stories: Non-Musicians Reflect on the Music Interview Experience*

This book compiles first-person accounts from interviewees who are not musicians but have been featured in music interviews. Their reflections provide a behind-the-scenes look at the interview process and the ways music topics resonate with diverse audiences. It offers a unique perspective on storytelling in the context of music.

9. *From Silence to Spotlight: Non-Musician Voices in Music Media*

Examining the role of non-musicians in music journalism, podcasts, and documentaries, this book highlights how these voices enrich the narrative around music. Through interviews and case studies, it shows the importance of including varied experiences in music media. The book advocates for a more inclusive approach to music storytelling.

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i m not a musician interview: Words, Music and Gender Michelle Gadpaille, Victor Kennedy, 2020-08-20 Musicians, teachers and those who love music will find in this volume some answers to the question of how gender affects its practice, performance and reception. What was performing like for female rock singers in the 20th century? How did Bowie change our concept of performer identity? Just how sexist are the lyrics in glam metal songs? Is rap as homophobic as has been thought? Can female metal singers growl as well as men? Are LGBTQ+ issues reflected in 21st century music? Did Canadian New Wave groups tackle major social issues? How do Shakespeare and Joyce use musical puns and allusions? From Indian thumri, through French opera, Irish folk songs, and pop, all the way to metal and rap, the 17 contributions gathered here will challenge and inform, while confirming that our music shapes our habits, language, ideas and gendered selves.

i m not a musician interview: Artist Management in the Music Industries Yiyi Wang, 2024-11-19 Artist Management in the Music Industries: A Sui Generis Form of Management provides one of the first substantive, academic examinations of the role of an artist manager. This book deconstructs the nature of Artist Management, unveiling the pivotal role of the artist manager in creating and sustaining a dynamic environment referred to as the 'Loop', where success is realised by navigating four variables - Risks, Relationships, Emotions, and Expectations (2Rs and 2Es) - within and beyond the 'Loop'. This book offers a new perspective on Artist Management as a sui generis discipline that does not fit easily inside standard conceptions of management. Featuring ethnography and interviews, this book sheds light on the realworld challenges and successes in the field. It is a must-read for researchers, students, and practitioners in the music business, music marketing, and artist management, offering invaluable insights into the practices that shape the cultural landscape.

i m not a musician interview: Popular Music and Parenting Shelley Brunt, Liz Giuffre, 2022-10-18 Popular Music and Parenting explores the culture of popular music as a shared experience between parents, carers and young children. Offering a critical overview of this topic from a popular music studies perspective, this book expands our assumptions about how young audiences and caregivers engage with music together. Using both case studies and wider analysis, the authors examine music listening and participation between children and parents in both domestic and public settings, ranging across children's music media, digital streaming, live concerts, formal and informal popular music education, music merchandising and song lyrics. Placing young children's musical engagement in the context of the music industry, changing media technologies, and popular culture, Popular Music and Parenting paints a richly interdisciplinary picture of the intersection of popular music with the parent-child relationship.

i m not a musician interview: Collaborative Creative Thought and Practice in Music Margaret S. Barrett, 2016-05-23 The notion of the individual creator, a product in part of the Western romantic ideal, is now troubled by accounts and explanations of creativity as a social construct. While in collectivist cultures the assimilation (but not the denial) of individual authorship into the complexities of group production and benefit has been a feature, the notion of the lone individual creator has been persistent. Systems theories acknowledge the role of others, yet at heart these are still individual views of creativity - focusing on the creative individual drawing upon the work of others rather than recognizing the mutually constitutive elements of social interactions across time and space. Focusing on the domain of music, the approach taken in this book falls into

three sections: investigations of the people, processes, products, and places of collaborative creativity in compositional thought and practice; explorations of the ways in which creative collaboration provides a means of crossing boundaries between disciplines such as music performance and musicology; and studies of the emergence of creative thought and practice in educational contexts including that of the composer and the classroom. The volume concludes with an extended chapter that reflects on the ways in which the studies reported advance understandings of creative thought and practice. The book provides new perspectives to our understandings of the role of collaborative thought and processes in creative work across the domain of music including: composition, musicology, performance, music education and music psychology.

i m not a musician interview: *Musical Courier and Review of Recorded Music* , 1913

i m not a musician interview: Designing the Music Business Guy Morrow, 2020-06-10 This book addresses the neglect of visual creativities and content, and how these are commercialised in the music industries. While musical and visual creativities drive growth, there is a lack of literature relating to the visual side of the music business, which is significant given that the production of meaning and value within this business occurs across a number of textual sites. Popular music is a multimedia, discursive, fluid, and expansive cultural form that, in addition to the music itself, includes album covers; gig and tour posters; music videos; set, stage, and lighting designs; live concert footage; websites; virtual reality/augmented reality technologies; merchandise designs; and other forms of visual content. As a result, it has become impossible to understand the meaning and value of music without considering its relation to these visual components and to the interrelationships between them. Using design culture theory, participant observation, interviews, case studies, and a visual methodology to explore the topic, this research-based book is a valuable study aid for undergraduate and postgraduate students of subjects including the music business, design, arts management, creative and cultural industries studies, business and management studies, and media and communications.

i m not a musician interview: *An Ethics of Improvisation* Tracey Nicholls, 2012-03-09 An Ethics of Improvisation takes up the puzzles and lessons of improvised music in order to theorize the building blocks of a politically just society. The investigation of what politics can learn from the people who perform and listen to musical improvisation begins with an examination of current social discourses about “the political” and an account of what social justice could look like. From there, the book considers what a politically just society’s obligations are to people who do not want to be part of the political community, establishing respect for difference as a fundamental principle of social interaction. What this respect for difference entails when applied to questions of the aesthetic value of music is aesthetic pluralism, the book argues. Improvised jazz, in particular, embodies different values than those of the Western classical tradition, and must be judged on its own terms if it is to be respected. Having established the need for aesthetic pluralism in order to respect the diversity of musical traditions, the argument turns back to political theory, and considers what distinct resources improvisation theory—the theorizing of the social context in which musical improvisation takes place—has to offer established political philosophy discourses of deliberative democracy and the politics of recognition—already themselves grounded in a respect for difference. This strand of the argument takes up the challenge, familiar to peace studies, of creative ways to rebuild fractured civil societies. Throughout all of these intertwined discussions, various behaviors, practices, and value-commitments are identified as constituent parts of the “ethics of improvisation” that is articulated in the final chapter as the strategy through which individuals can collaboratively build responsive democratic communities.

i m not a musician interview: *Handbook of Musical Identities* Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-02-17 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.

i m not a musician interview: *Feel My Big Guitar* Judson L. Jeffries, Shannon M. Cochran, Molly Reinhoudt, 2023-06-23 Contributions by Ignatius Calabria, H. Zahra Caldwell, Brian Jude de Lima, Sabatino DiBernardo, William Fulton, Antonio Garfias, Judson L. Jeffries, Tony Kiene, Molly Reinhoudt, Fred Shaheen, and Karen Turman With his signature blend of genres and lyrics that touch on myriad societal issues, the artist Prince (1958–2016) has challenged and captivated the minds and hearts of countless listeners. *Feel My Big Guitar: Prince and the Sound He Helped Create* is a wide-ranging collection that seeks to place Prince at the center of contemporary musical scholarship, putting him in proper cultural and political context. This edited volume includes a mix of essays and reflections by scholars and fans, as well as interviews with people who worked with and knew Prince personally. Employing a blend of methodologies, contributors offer a body of fresh, intriguing, thought-provoking, and mind-bending work about Prince—an artist whose music exemplified those very characteristics. The volume examines Prince's musical influences, his rivalries (both real and imagined), and instrumental eroticism. It includes enlightening interviews with early mentor Pépe Willie and Gayle Chapman, Prince's first female bandmate. These personal reflections and interviews grant readers a unique lens through which to view Prince, enriching our overall understanding of the man. Ultimately, *Feel My Big Guitar* serves as a space for sharing musicological analysis and memories about an artist whose work has touched and inspired so many. Years in the making, this is the first book in an ongoing scholarly project, *PrinceEnlightenment: A Study of Society through Music*, intended to investigate and reveal the full spectrum of Prince's life and work.

i m not a musician interview: *Fleetwood Mac on Fleetwood Mac: Interviews and Encounters* Sean Egan, 2016-07-30 This collection of interviews across the entirety of Fleetwood Mac's career features articles from many celebrated publications as well as interviews that have never previously appear in print. Edited by Sean Egan, *Fleetwood Mac On Fleetwood Mac* is a fascinating insight into an era-defining rock band. Fleetwood Mac was a triumph from the beginning - their first album was the UK's bestselling album of 1968, and their 1977 album 'Rumours' became one of history's immortals, a true classic that remained in the charts for years and public affection forever. In the press, the ethereal Californian Stevie Nicks, the tormented rocker Lindsey Buckingham, the dignified English rose Christine McVie, the blunt-speaking John McVie, and the loquacious Mick Fleetwood have all regularly been astoundingly candid. In *Fleetwood Mac On*

Fleetwood Mac, readers will learn the Fleetwood Mac story from the band members' own mouths, and experience it contemporaneously rather than through hindsight. Editor Sean Egan is an author and journalist who has interviewed members of Fleetwood Mac, the Beach Boys, the Beatles, Led Zeppelin and many others.

i m not a musician interview: Can Music Make You Sick? Sally Anne Gross, George Musgrave, 2020-09-29 "Musicians often pay a high price for sharing their art with us. Underneath the glow of success can often lie loneliness and exhaustion, not to mention the basic struggles of paying the rent or buying food. Sally Anne Gross and George Musgrave raise important questions – and we need to listen to what the musicians have to tell us about their working conditions and their mental health." Emma Warren (Music Journalist and Author). "Singing is crying for grown-ups. To create great songs or play them with meaning music's creators reach far into emotion and fragility seeking the communion we demand of it. However, music's toll on musicians can leave deep scars. In this important book, Sally Anne Gross and George Musgrave investigate the relationship between the wellbeing music brings to society and the wellbeing of those who create. It's a much needed reality check, deglamorising the romantic image of the tortured artist." Crispin Hunt (Multi-Platinum Songwriter/Record Producer, Chair of the Ivors Academy). It is often assumed that creative people are prone to psychological instability, and that this explains apparent associations between cultural production and mental health problems. In their detailed study of recording and performing artists in the British music industry, Sally Anne Gross and George Musgrave turn this view on its head. By listening to how musicians understand and experience their working lives, this book proposes that whilst making music is therapeutic, making a career from music can be traumatic. The authors show how careers based on an all-consuming passion have become more insecure and devalued. Artistic merit and intimate, often painful, self-disclosures are the subject of unremitting scrutiny and data metrics. Personal relationships and social support networks are increasingly bound up with calculative transactions. Drawing on original empirical research and a wide-ranging survey of scholarship from across the social sciences, their findings will be provocative for future research on mental health, wellbeing and working conditions in the music industries and across the creative economy. Going beyond self-help strategies, they challenge the industry to make transformative structural change. Until then, the book provides an invaluable guide for anyone currently making their career in music, as well as those tasked with training and educating the next generation.

i m not a musician interview: Independence in 21st-Century Popular Music Shannon Garland, Pedro Belchior Nunes, Pedro Roxo, 2025-01-23 Can music be made "independently" in the 21st century? More than a generation of musicians, music workers, and music companies have now been operating in the context of the profound shifts in music production and dissemination in the "digital era." Scholarly focus on musical independence has often been centered on genres, like punk and indie, rooted in the US and UK. This volume, focused outside the Euro-American context, shows the variety of ways musicians, music workers and businesses manage the economic, media and cultural shifts propelled by digitalization, asking what it means now to say one is "independent." It brings together scholars from around the globe who are researching forms of music production, circulation, consumption and finance that blur the boundaries between the dominant corporate players and "independent" cultural production. With chapters detailing popular music in Argentina, Brazil, Chile, Cuba, Indonesia, Portugal, Spain and Taiwan, independence is shown to be a concept and practice simultaneously nebulous, contradictory, and practical.

i m not a musician interview: Music Production Cultures Brendan Anthony, 2022-12-26 Music Production Cultures draws on interviews with international educators, surveys completed by students of music production from around the globe, doctoral research findings and contextualised career experiences from the author as a celebrated music producer to explore how effective learning environments can be created for popular music production in higher education. Acknowledging the musical, technological and social diversity in global popular music production practice, this book highlights the integral elements that educators and their institutions must consider in order to provide high-quality and relevant education for the students of today and into the future. Offering

concepts, approaches and practices to be integrated into diverse music production pedagogical frameworks in higher education, this book considers the pedagogical approaches and goals that bridge music production education to the industry, using examples and insights from international educators throughout as well as lesson plan examples for instructors. *Music Production Cultures* develops a foundation of practice to inform teachers designing equitable, diverse and inclusive pedagogies that are dependent on the musical, cultural and social influences of their students. This is an invaluable resource for educators and researchers in the area of audio education looking to develop their pedagogical strategies.

i m not a musician interview: *The American Musician and Sportsman Magazine*, 1921

i m not a musician interview: *Music Saved Them, They Say* Lukas Pairon, 2020-05-19 *Music Saved Them, They Say: Social Impacts of Music-Making and Learning in Kinshasa (DR Congo)* explores the role music-making has played in community projects run for young people in the poverty-stricken and often violent surroundings of Kinshasa, the capital city of the Democratic Republic of the Congo. The musicians described here – former gang members and so-called witch children living on the streets – believe music was vital in (re)constructing their lives. Based on fieldwork carried out over the course of three-and-a-half years of research, the study synthesizes interviews, focus group sessions, and participant observation to contextualize this complicated cultural and social environment. Inspired by those who have been saved by music, *Music Saved Them, They Say* seeks to understand how structured musical practice and education can influence the lives of young people in such difficult living conditions, in Kinshasa and beyond. ... a tribute to the persistence, engagement and courage of the people in these projects, who can be proud that their work is now exposed to a global audience, not just of researchers but also to practitioners around the world who could learn from and be inspired by these hitherto unknown projects. —John Sloboda, Research Professor, Guildhall School of Music & Drama This book is very moving but never sentimental, one of the best accounts of music's real transformative capacities that I have come across. —Lucy Green, Emerita Professor of Music Education, University College London Institute of Education

i m not a musician interview: *Notes and Tones* Arthur Taylor, 2009-08-05 *Notes and Tones* is one of the most controversial, honest, and insightful books ever written about jazz. As a black musician himself, Arthur Taylor was able to ask his subjects hard questions about the role of black artists in a white society. Free to speak their minds, these musicians offer startling insights into their music, their lives, and the creative process itself. This expanded edition is supplemented with previously unpublished interviews with Dexter Gordon and Thelonious Monk, a new introduction by the author, and new photographs. *Notes and Tones* consists of twenty-nine no-holds-barred conversations which drummer Arthur Taylor held with the most influential jazz musicians of the '60s and '70s—including:

i m not a musician interview: *Jazz in Contemporary China* Adiel Portugali, 2022-09-30 Based on interviews, conversations, and observations drawn from extensive field research, *Jazz in Contemporary China: Shifting Sounds, Rising Scenes* explores the current developments and conditions of Chinese jazz. Negotiating socio-political, cultural, and spatial phenomena, the author provides unique insights for understanding China's modern history through its happenings in jazz, unveiling an insider's look at the musicians and individuals who populate and propel these scenes. This first-hand perspective illuminates how jazz generates and disseminates practices of creativity and individuality in twenty-first-century China.

i m not a musician interview: *David Bowie and Transmedia Stardom* Ana Cristina Mendes, Lisa Perrott, 2020-05-21 Addressing the interart, intertextual, and intermedial dimensions of David Bowie's sonic and visual legacy, this book considers more than five decades of a career invested with a star's luminosity that shines well beyond the remit of pop music. The book approaches the idea of the star David Bowie as a medium in transit, undergoing constant movement and change. Within the context of celebrity studies, the concept of stardom provides an appropriate frame for an examination of Bowie's transmedial activity, especially given his ongoing iconic signification within

the celestial realm. While Bowie has traversed many mediums, he has also been described as a medium, which is consistent with the way he has described himself. With contributions from a wide range of disciplinary areas and countries, each chapter brings a fresh perspective on the concept of stardom and the conceptual significance of the terms 'mediation' and 'navigation' as they relate to Bowie and his career. Containing a multitude of different approaches to the stardom and mediation of David Bowie, this book will be of interest to those studying celebrity, audio and visual legacy, and the relationships between different forms of media. It was originally published as a special issue of *Celebrity Studies*.

i m not a musician interview: Billboard, 2000-05-27 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.

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