



POPULAR MUSIC JOURNALISM

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Rachel Carroll, Adam Hansen



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The Routledge Research Companion to Popular Music Education Gareth Smith, Zack Moir, Matt Brennan, Shara Rambarran, Phil Kirkman, 2017-01-20 Popular music is a growing presence in education formal and otherwise from primary school to postgraduate study Programmes courses and modules in popular music studies popular music performance songwriting and areas of music technology are becoming commonplace across higher education Additionally specialist pop rock jazz graded exam syllabi such as RockSchool and Trinity Rock and Pop have emerged in recent years meaning that it is now possible for school leavers in some countries to meet university entry requirements having studied only popular music In the context of teacher education classroom teachers and music specialists alike are becoming increasingly empowered to introduce popular music into their classrooms At present research in Popular Music Education lies at the fringes of the fields of music education ethnomusicology community music cultural studies and popular music studies The Routledge Research Companion to Popular Music Education is the first book length publication that brings together a diverse range of scholarship in this emerging field Perspectives include the historical sociological pedagogical musicological axiological reflexive critical philosophical and ideological

Popular Music in Eastern Europe Ewa Mazierska, 2016-12-21 This book explores popular music in Eastern Europe during the period of state socialism in countries such as Poland Hungary Yugoslavia Romania Czechoslovakia the GDR Estonia and Albania It discusses the policy concerning music the greatest Eastern European stars such as Karel Gott Czesław Niemen and Omega as well as DJs and the music press By conducting original research including interviews and examining archival material the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe namely that it was largely based on imitation of western music and that this music had a distinctly anti communist flavour Instead they argue that self colonisation was accompanied with creating an original idiom and that the state not only fought the artists but also supported them The collection also draws attention to the foreign successes of Eastern European stars both within the socialist bloc and outside of it v

Specialist Journalism Barry Turner, Richard Orange, 2013-01-03 Combining practical how to skills with reflection on the place of each specialism in the industry this guide features the skills needed to cover specialist areas including writing match reports for sport reviewing the arts and dealing with complex information for science The book will also discuss how specialist journalists have contributed to the mainstream news agenda as well as analysing how different issues have been covered in each specialism such as the credit crunch global warming national crime statistics and the celebrity culture in sport Areas covered include Sport Business Politics Crime Environment Fashion Food Music Media Science Health Law Travel War Wine

The Popular Music Studies Reader Andy Bennett, Barry Shank, Jason Toynbee, 2006 Maps the changing nature of popular music and considers how popular music studies has expanded and developed to deal with these changes The book discusses the participation of women in the industry the changing role of gender and sexuality in popular music and

the role of technologies in production and distribution

Understanding Popular Music Roy Shuker, 2013-01-11

Understanding Popular Music is a comprehensive introduction to the history and meaning of popular music. It begins with a critical assessment of the different ways in which popular music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music. Drawing on the recent work of music scholars and the popular music press, Shuker explores key subjects which shape our experience of music, including music production, the music industry, music policy, fans, audiences and subcultures, the musician as star, music journalism and the reception and consumption of popular music. This fully revised and updated second edition includes case studies and lyrics of artists such as Shania Twain, S Club 7, The Spice Girls and Fat Boy Slim, the impact of technologies including on-line delivery and the debates over MP3 and Napster, the rise of DJ culture and the changing idea of the musician, a critique of gender and sexual politics and the discrimination which exists in the music industry, moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice T, a comprehensive discography guide to further reading and a directory of websites.

Understanding Popular Music Culture Roy Shuker, 2016-01-29 This extensively revised and expanded fifth edition of Understanding Popular Music Culture provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include two new chapters entitled 'The Real Thing: Authenticity, covers and the canon' and 'Time Will Pass You By: Histories and popular memory'. New case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift, further examples of musical texts, genres and performers throughout, including additional coverage of Electronic Dance Music, expanded coverage on the importance of the back catalogue and the box set, reality television and the music biopic, greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption, including the role of social network sites and streaming services. Each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website www.routledge.com/cw/shuker, which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

Popular Music in Theory Keith Negus, 1997-02-28 A lively contribution to the debates that are central to popular music studies

The Canterbury Sound in Popular Music Asya Draganova, Shane Blackman, Andy Bennett, 2021-02-19 The term Canterbury sound emerged in the late 60s and early 70s to refer to a signature style within psychedelic and progressive rock. Canterbury Sound in Popular Music: Scene, Identity and Myth explores Canterbury as a metaphor and reality, a symbolic space of music inspiration which has produced its distinctive sound.

The SAGE Handbook of Media Studies John D. H. Downing, Denis McQuail, Philip

Schlesinger, Ellen Wartella, 2004-09-08 Media and communication research is a diverse and stimulating field of inquiry not only in subject matter but also in purposes and methodologies Over the past twenty years and in step with the contemporary shift toward trans disciplinary Media Studies has rapidly developed a very significant body of theory and evidence Media Studies is here to stay and scholars in the discipline have a vital contribution to make The SAGE Handbook of Media Studies surveys and evaluates the theories practices and future of the field Editor John Downing and associate editors Denis McQuail Philip Schlesinger and Ellen Wartella have brought together a team of international contributors to provide a varied critical analysis of this intensely interesting field of study The Handbook offers a comprehensive review within five interconnected areas humanistic and social scientific approaches global and comparative perspectives the relation of media to economy and power media users and elements in the media mosaic ranging from media ethics to advertising from popular music to digital technologies and from Hollywood and Bollywood to alternative media The contributors to The Handbook are from Australia Austria Britain Canada France Guatemala India Japan the Netherlands South Korea and the United States Each contributor offers a unique perspective on topics broad in scope The Handbook is an ideal resource for university media researchers for faculty developing new courses and revising curricula and for graduate courses in media studies It is also a necessary addition to any academic library

Sites of Popular Music Heritage Sara Cohen, Robert Knifton, Marion Leonard, Les Roberts, 2014-08-27 This volume examines the location of memories and histories of popular music and its multiple pasts exploring the different places in which popular music can be situated including the local physical site the museum storeroom and exhibition space and the digitized archive and display space made possible by the internet Contributors from a broad range of disciplines such as archive studies popular music studies media and cultural studies leisure and tourism sociology museum studies communication studies cultural geography and social anthropology visit the specialized locus of popular music histories and heritage offering diverse set of approaches Popular music studies has increasingly engaged with popular music histories exploring memory processes and considering identity collective and cultural memory and notions of popular culture s heritage values yet few accounts have spatially located such trends to focus on the spaces and places where we encounter and engender our relationship with popular music s history and legacies This book offers a timely re evaluation of such sites reinserting them into the narratives of popular music and offering new perspectives on their function and significance within the production of popular music heritage Bringing together recent research based on extensive fieldwork from scholars of popular music studies cultural sociology and museum studies alongside the new insights of practice based considerations of current practitioners within the field of popular music heritage this is the first collection to address the interdisciplinary interest in situating popular music histories heritages and pasts The book will therefore appeal to a wide and growing academic readership focused on issues of heritage cultural memory and popular music and provide a timely intervention in a field of study that is engaging scholars from across a broad spectrum of disciplinary backgrounds and

theoretical perspectives *Litpop: Writing and Popular Music* Rachel Carroll, Adam Hansen, 2016-05-13 Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond Litpop addresses the question how has writing past and present been influenced by popular music and vice versa Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is and how popular music informs literary writing in diverse ways The collection features musicologists literary critics experts in cultural studies and creative writers organised in three themed sections Making Litpop explores how hybrids of writing and popular music have been created by musicians and authors Thinking Litpop considers what critical or intellectual frameworks help us to understand these hybrid cultural forms Finally Consuming Litpop examines how writers deal with music's influence how musicians engage with literary texts and how audiences of music and writing understand their own role in making Litpop happen Discussing a range of genres and periods of writing and popular music this unique collection identifies theorizes and problematises connections between different forms of expression making a vital contribution to popular musicology and literary and cultural studies **Popular Music and Automobiles** Mark Duffett, Beate Peter, 2020-01-09 Particularly since the 1950s cars and popular music have been constantly associated As complementary goods and intertwined technologies their relationship has become part of a widely shared experience one that connects individuals and society private worlds and public spheres Popular Music and Automobiles aims to unpack that relationship in more detail It explores the ways in which cars and car journeys have shaped society as well as how we have shaped them Including both broad synergies and specific case studies Popular Music and Automobiles explores how attention to an ongoing relationship can reveal insights about the assertion and negotiation of identity Using methods of enquiry that are as diverse as the topics they tackle its contributors closely consider specific genders genres places and texts **Studying Popular Music** Middleton, Richard, 1990-04-01 Offers a multidisciplinary analysis of Anglo American popular music of the last two hundred years

Copyright and Popular Media T. Cvetkovski, 2013-03-21 Copyright governance is in a state of flux because the boundaries between legal and illegal consumption have blurred Trajce Cvetkovski interrogates the disorganizational effects of piracy and emerging technologies on the political economy of copyright in popular music film and gaming industries **Studying Popular Music Culture** Tim Wall, 2013-02-28 That rare thing an academic study of music that seeks to tie together the strands of the musical text the industry that produces it and the audience that gives it meaning A vital read for anyone interested in the changing nature of popular music production and consumption Dr Nathan Wiseman Trowse The University of Northampton Popular music entertains inspires and even empowers but where did it come from how is it made what does it mean and how does it eventually reach our ears Tim Wall guides students through the many ways we can analyse music and the music industries highlighting crucial skills and useful research tips Taking into account recent changes and developments in the industry this book outlines the key concepts offers fresh perspectives and encourages readers to reflect

on their own work Written with clarity flair and enthusiasm it covers Histories of popular music their traditions and cultural social economic and technical factors Industries and institutions production new technology and the entertainment media Musical form meaning and representation Audiences and consumption Students learning is consolidated through a set of insightful case studies engaging activities and helpful suggestions for further reading Popular Music Culture Roy Shuker,2022-03-22 Now in its fifth edition this popular A Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music Fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed The concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres New or expanded entries include Charts Digital music culture Country music Education Ethnicity Race Gender Grime Heritage History Indie Synth pop Policy Punk rock and Streaming Popular Music Culture The Key Concepts is an essential reference tool for students studying the social and cultural dimensions of popular music **Popular Music: The Key Concepts** Roy Shuker,2006-05-11 The new edition of Popular Music The Key Concepts presents a comprehensive A Z glossary of the main terms and concepts used in the study of popular music **Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain** Dr Hugh Dauncey,Mr Philippe Le Guern,2013-01-28 The term Popular Music has traditionally denoted different things in France and Britain In France the very concept of popular music has been fiercely debated and contested whereas in Britain and more largely throughout what the French describe as the Anglo saxon world popular music has been more readily accepted as a description of what people do as leisure or consume as part of the music industry and as something that academics are legitimately entitled to study French researchers have for some decades been keenly interested in reading British and American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music but apart from the widespread use of elements of French theory in British and American research the Anglo saxon world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics French British and American research into popular music has thus coexisted with considerable cross fertilization for many years but the barriers of language and different academic traditions have made it hard for French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK *Musicians and their Audiences* Ioannis Tsioulakis,Elina Hytönen-Ng,2016-12-19 How do musicians play and

talk to audiences Why do audiences listen and what happens when they talk back How do new and old technologies affect this interplay This book presents a long overdue examination of the turbulent relationship between musicians and audiences Focusing on a range of areas as diverse as Ireland Greece India Malta the US and China the contributors bring musicological sociological psychological and anthropological approaches to the interaction between performers fans and the industry that mediates them The four parts of the book each address a different stage of the relationship between musicians and audiences showing its processual nature from conceptualisation to performance and through mediation to off stage discourses The musician audience conceptual division is shown throughout the book to be as problematic as it is persistent *Pop Music and the Press* Steve Jones, 2002 Since the 1950s writing about popular music has become a staple of popular culture Rolling Stone Vibe and The Source as well as music columns in major newspapers target consumers who take their music seriously Rapidly proliferating fanzines websites and internet discussion groups enable virtually anyone to engage in popular music criticism Until now however no one has tackled popular music criticism as a genre of journalism with a particular history and evolution *Pop Music and the Press* looks at the major publications and journalists who have shaped this criticism influencing the public's ideas about the music's significance and quality The contributors to the volume include academics and journalists several wear both hats and some are musicians as well Their essays illuminate the complex relationships of the music industry print media critical practice and rock culture And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star Author note Steve Jones is Professor of Communication at the University of Illinois Chicago Among his books are *CyberSociety Computer Mediated Communication and Community* editor and *Rock Formation Popular Music Technology and Mass Communication*

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