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STUDIES



Popular Music History Journal

Gary Hartman



Popular Music History Journal:

The Routledge Companion to Popular Music History and Heritage Sarah Baker, Catherine Strong, Lauren Istvandy, Zelmari Cantillon, 2018-05-16 The Routledge Companion to Popular Music History and Heritage examines the social cultural political and economic value of popular music as history and heritage Taking a cross disciplinary approach the volume explores the relationship between popular music and the past and how interpretations of the changing nature of the past in post industrial societies play out in the field of popular music In depth chapters cover key themes around historiography heritage memory and institutions alongside case studies from around the world including the UK Australia South Africa and India exploring popular music s connection to culture both past and present Wide ranging in scope the book is an excellent introduction for students and scholars working in musicology ethnomusicology popular music studies critical heritage studies cultural studies memory studies and other related fields

Popular Music Culture: The Key Concepts Roy Shuker, 2012-03-15 Now in an updated 3rd edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and sub genres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include social networking peer to peer American Idol video gaming genres and subgenres of blues jazz country and world music music retail formats goth rock and emo electronic dance music With further reading and listening included throughout *Popular Music Culture: The Key Concepts* is an essential reference text for all students studying the social and cultural dimensions of popular music

The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University

Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital

Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Popular Music: The Key Concepts Roy Shuker, 2017-03-27 Now in an updated fourth edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and subgenres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include Age and youth Black music Digital music culture K Pop Mash ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included throughout Popular Music The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music

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

[Continuum Encyclopedia of Popular Music of the World, Volume 1](#) John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on

this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians *The Bloomsbury Handbook of Popular Music, Space and Place* Geoff Stahl, J. Mark Percival, 2022-01-13 Popular music scholars have long been interested in the connection between place and music This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music An interdisciplinary volume drawing from sociology geography ethnomusicology media cultural and communication studies this book covers a wide range of topics germane to the production and consumption of place in popular music Through considerations of changes in technology and the mediascape that have shaped the experience of popular music vinyl iPods social media the role of social difference and how it shapes sociomusical encounters queer spaces gendered and racialised spaces as well as the construction and representations of place musical tourism city branding urban mythologies this is an up to the moment overview of central discussions about place and music The contributors explore a range of contexts moving from the studio to the stage the city to the suburb the bedroom to festival from nightclub to museum with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive

Continuum Encyclopedia of Popular Music of the World , 2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians *Popular Music Perspectives* B. Lee Cooper, 1991 In thirteen essays this book probes ideas and themes that are prominent in contemporary song lyrics The essays take social change human interaction technology and intellectual development as points of departure for specific examinations of public education railroads death automobiles and rebels The essays also examine humor traditions and historical events found in answer songs cover recordings nursery rhyme adaptations and novelty tunes *Remembering Popular Musics Past* Lauren Istvandy, Sarah Baker, Zelmari Cantillon, 2019-06-15 *Remembering Popular Music's Past* capitalizes on the growing interest globally in the preservation of popular music's material past and on scholarly explorations of the ways in which popular music as heritage is produced legitimized and conferred cultural and historical significance The chapters in this collection consider the spaces practices and representations that constitute popular music heritage to elucidate how popular music's past is lived in the

present Thus the focus is on the transformation of popular music into heritage and the role of history and memory in this process The cultural studies framework adopted in Remembering Popular Music s Past encompasses unique approaches to popular music historiography sociology film analysis and archival and museal work Broadly the collection deals with the precarious nature of popular music heritage history and memory

The Bloomsbury Handbook of Popular Music Video Analysis Lori A. Burns, Stan Hawkins, 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites the music video has become available to millions worldwide and continues to serve as a fertile platform for the debate of issues and themes in popular culture This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video with the specific aim of examining the industry contexts cultural concepts and aesthetic materials that videos rely upon in order to be both intelligible and meaningful Easily accessible to viewers in everyday life music videos offer profound cultural interventions and negotiations while traversing a range of media forms From a variety of unique perspectives the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production With chapters that address music video authorship distribution cultural representations mediations aesthetics and discourses this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form

Popular Music Heritage Andy Bennett, 2022-08-03 This book critically discusses the significance of popular music heritage as a means of remembering and re presenting rock and pop artists their music and their place in the culture of contemporary society Since the mid 1990s the contribution of popular music to the shaping of contemporary history and heritage has increasingly been acknowledged In the same period exhibitions of popular music related artefacts have become more commonplace in museums and facilities dedicated to the celebration of popular music history and heritage such as the Rock and Roll Hall of Fame have opened their doors Popular music heritage has found other mediums of expression too There is now a significant popular music heritage media including books magazines films and television series Fans collect and display their own mementos while the live performances of tribute bands and classic albums fulfill an increasing desire for the live spectacle of popular music heritage This book will be crucial reading for established scholars as well as postgraduate and undergraduate students studying popular music heritage

Music and International History in the Twentieth Century Jessica C. E. Gienow-Hecht, 2015-04-01 Bringing together scholars from the fields of musicology and international history this book investigates the significance of music to foreign relations and how it affected the interaction of nations since the late 19th century For more than a century both state and non state actors have sought to employ sound and harmony to influence allies and enemies resolve conflicts and export their own culture around the world This book asks how we can understand music as an instrument of power and influence and how the cultural

encounters fostered by music changes our ideas about international history Media Narratives in Popular Music Chris Anderton, Martin James, 2021-12-16 The historical significance of music makers music scenes and music genres has long been mediated through academic and popular press publications such as magazines films and television documentaries Media Narratives in Popular Music examines these various publications and questions how and why they are constructed It considers the typically linear narratives that are based on simplifications exaggerations and omissions and the histories they construct an approach that leads to totalizing official histories that reduce otherwise messy narratives to one dimensional interpretations of a heroic and celebratory nature This book questions the basis on which these mediated histories are constructed highlights other hidden histories that have otherwise been neglected and explores a range of topics including consumerism the production pressure behind documentaries punk fanzines Rolling Stones covers and more The History of Texas Music Gary Hartman, 2008-03-08 The richly diverse ethnic heritage of the Lone Star State has brought to the Southwest a remarkable array of rhythms instruments and musical styles that have blended here in unique ways and in turn have helped shape the music of the nation and the world Historian Gary Hartman writes knowingly and lovingly of the Lone Star State s musical traditions In the first thorough survey of the vast and complex cultural mosaic that has produced what we know today as Texas music he paints a broad panoramic view offers analysis of the origins of and influences on specific genres profiles key musicians and provides guidance to additional sources for further information A musician himself Hartman draws on both academic and non academic sources to give a more complete understanding of the state s remarkable musical history and ethnic community studies with his first hand knowledge of how important music is as a cultural medium through which human beings communicate information ideas emotions values and beliefs and bond together as friends families and communities The History of Texas Music incorporates a selection of well chosen photographs of both prominent and less well known artists and describes not only the ethnic origins of much of Texas music but also the cross pollination among various genres Today the music of Texas which includes Native American music gospel blues ragtime swing jazz rhythm and blues conjunto Tejano Cajun zydeco western swing honky tonk polkas schottisches rock roll rap hip hop and more reflects the unique cultural dynamics of the Southwest Popular Music in the Classroom David Whitt, 2020-06-04 Popular music has long been a subject of academic inquiry with college courses taught on Elvis Presley Bob Dylan and the Beatles along with more contemporary artists like Beyonce and Outkast This collection of essays draws upon the knowledge and expertise of instructors from a variety of disciplines who have taught classes on popular music Topics include the analysis of music genres such as American folk Latin American protest music and Black music exploring the musical catalog and socio cultural relevance of specific artists and discussing how popular music can be used to teach subjects such as history identity race gender and politics Instructional strategies for educators are provided **Preserving Popular Music Heritage** Sarah Baker, 2015-05-01 There is a growing awareness around the world of the pressing need to

archive the material remnants of popular music so as to safeguard the national and local histories of this cultural form. Current research suggests that in the past 20 or so years there has been an expansion of DIY heritage practice with the founding of numerous DIY popular music institutions, archives and museums around the world. This edited collection seeks to explore the role of DIY or Pro-Am/Professional-Amateur practitioners of popular music archiving and preservation. It looks critically at ideas around DIY preservationism, self-authorised and unauthorised heritage practice and the DIY institution while also unpacking the potentialities of bottom-up community-based interventions into the archiving and preservation of popular music's material history. With an international scope and an interdisciplinary approach, this is an important reference for scholars of popular music heritage studies and cultural studies.

Researching Live Music Chris Anderton, Sergio Pisfil, 2021-11-17. *Researching Live Music* offers an important contribution to the emergent field of live music studies. Featuring paradigmatic case studies, this book is split into four parts: first addressing perspectives associated with production, then promotion and consumption, and finally policy. The contributors to the book draw on a range of methodological and theoretical positions to provide a critical resource that casts new light on live music processes and shows how live music events have become central to raising and discussing broader social and cultural issues. Their case studies expand our knowledge of how live music events work and extend beyond the familiar contexts of the United States and United Kingdom to include examples drawn from Argentina, Australia, France, Jamaica, Japan, New Zealand, Switzerland, and Poland. *Researching Live Music* is the first comprehensive review of the different ways in which live music can be studied as an interdisciplinary field, including innovative approaches to the study of historic and contemporary live music events. It represents a crucial reading for professionals, students, and researchers working in all aspects of live music.

Navigating Stylistic Boundaries in the Music History Classroom Esther M. Morgan-Ellis, 2024-04-30. At a time of transformation in the music history classroom and amid increasing calls to teach a global music history, *Navigating Stylistic Boundaries in the Music History Classroom* adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise. Troubling traditional boundaries of genre and style, this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions, vernacular, popular, and non-Western, on their own terms. The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders, exploring the places where different practices of music and values intersect. Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover, exchange, or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice. Addressing works that are already widely taught but presenting new ways to understand and interpret them, this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of

teaching a more global music history without flattening the differences between traditions *Analyzing Popular Music* Allan F. Moore, 2003-05-22 How do we know music We perform it we compose it we sing it in the shower we cook sleep and dance to it Eventually we think and write about it This book represents the culmination of such shared processes Each of these essays written by leading writers on popular music is analytical in some sense but none of them treats analysis as an end in itself The book presents a wide range of genres rock dance TV soundtracks country pop soul easy listening Turkish Arabesk and deals with issues as broad as methodology modernism postmodernism Marxism and communication It aims to encourage listeners to think more seriously about the social consequences of the music they spend time with and is the first collection of such essays to incorporate contextualisation in this way

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