Popular Music Studies

Popular Music Studies Today-Julia Merrill 2017-04-06 This volume documents the 19th edition of the biannual "International Association for the Study of Popular Music". In focus of the conference were present and future developments. For example, the diminishing income potential for musicians as well as the recording industry as a whole, concurrent with the decreasing relevance of popular music in youth culture. This is where computer games and social media come to the forefront. At the same time, the research of popular music has emancipated itself from its initial outsider.

Contemporary Popular Music Studies-Marija Dumníč Vilotjević 2019-03-01 This is the second volume in the series that documents the 19th edition of the biannual conference of the International Association for the Study of Popular Music. The volume contains contributions on the variety of musical genres from all over the world. Authors engage with the role of popular music in contemporary music education, as well as definitions and conceptualizations of the notion of 'popular' in different contexts. Other issues discussed in this volume include methodologies, the structure and interpretations of popular music scenes, genres and repertoires, approaches to education in this area, popular music studies outside the Anglophone world, as well as examinations of discursive and technological aspects of numerous popular music phenomena.

The Popular Music Studies Reader-Mark Harris 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. Made in Italy-Franco Fabbrini 2013-10-30 Made in Italy serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book presents a general description of the history and background of popular music, followed by essays organized into thematic sections. Themes, Singer-Songwriters; and Storied.

Popular Music: Popular music analysis-Simon Frith 2004 Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study Sites of Popular Music Heritage-Sara Cohen 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 sets 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.

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. Made in Sweden-Alf Björnberg 2016-12-08 Made in Sweden: Studies in Popular Music serves as a comprehensive and rigorous introduction to the history, sociology and musicology of twentieth-century Swedish popular music. The volume consists of essays by leading scholars of Swedish popular music and covers the major figures, styles and social contexts of pop music in Swedish. Although the vast majority of the contributors are Swedish, the essays are expressly written for an international English-speaking audience. No knowledge of Swedish music or culture will be assumed. Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Swedish popular music; each section features a brief introduction by the volume editors. The book presents a general description of the history and background of Swedish popular music, followed by essays that are organized into thematic sections: The Historical Development of the Swedish Popular-Music Mainstream; The Swedishness of Swedish Popular-Music Genres; Professionalization and Diversification; and Swedish Artist Personas. Contributors: Jonas Bjälesjö Alf Björnberg Thomas Bossius Peter Dahlén Olle Edström Karin L. Eriksson Rasmus Fleischer Sverker Hyltén-Cavallius Lars Lilliastam Ulf Lindberg Morten Michelsen Susanna Nordström Marita Rheidin Henrik Smith-Sivertsen Ann Werner Kajsa Widegren Contemporary Popular Music Studies-Marija Dumníč Vilotjević 2019-02-20 This is the second volume in the series that documents the 19th edition of the biennial conference of the International Association for the Study of Popular Music. The volume contains contributions on the variety of musical genres from all over the world. Authors engage with the role of popular music in contemporary music education, as well as definitions and conceptualizations of the notion of ‘popular’ in different contexts. Other issues discussed in this volume include methodologies, the structure and interpretations of popular music scenes, genres and repertoires, approaches to education in this area, popular music studies outside the Anglophone world, as well as examinations of discursive and technological aspects of numerous popular music phenomena.

Popular music today-Popscript: Graduate Research In Popular Music Studies-Simone Krüger (ed.) 2014 Popular Music-Tara Brabazon 2011-10-26 This is the first textbook on Pop Music to be written after the start of the iPod era. The book is organized in accessible sections which cover the main themes of research and teaching. It examines the key approaches to understanding popular music, the main settings of exchange and consumption, the role of technology in the production of popular music, the main genres of popular music, and the key debates of the present day. Brabazon writes with verve and penetration. Her approach starts with how most people actually consume music today and transfers this onto the plain of study. The organization of the material enables teachers and students to shuffle from one topic to the next. Yet the book provides an unparalleled network to the core library of concepts and issues in the field. As such, it is the perfect study guide for undergraduate students in this exciting and expanding field.

Popular Music: Popular music analysis-Simon Frith 2004 Popular Music-Fandom-Mark Duffett 2013-11-07 This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies, audience research, and media fandom. The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research, raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments. Exploring the topic in this way broaches questions on how to define, theorize, and empirically research popular music fan culture, and how
music fandom relates to other roles, practices, and forms of social identity. Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate, systematize, and legitimate dimensions of it as an emotionally-engaged form of consumerism. Once perceived as the pariah practice of an overtly attached audience, music fandom has become a standardized industrial subject-position called upon to sell box sets, concert tickets, new television series, and special editions. Meanwhile, recent scholarship has escaped the legacy of interpretations that framed fans as passive, pathological, or defiantly empowered, taking its object seriously as a complex formation of identities, roles, and practices. While popular music studies has examined some forms of identity and audience practice, such as the way that people use music in daily life and listener participation in subcultures, scenes and tribes, this volume is the first to examine music fans as a specific object of study.

Popular Music Matters—Lee Marshall 2016-03-23 Simon Frith has been one of the most important figures in the emergence and subsequent development of popular music studies. From his earliest academic publication, The Sociology of Rock (1978), through to his recent work on the live music industry in the UK, in his desire to ‘take popular music seriously’ he has probably been cited more than any other author in the field. Uniquely, he has combined this work with a lengthy career as a music critic for leading publications on both sides of the Atlantic. The contributions to this volume of essays and memoirs seek to honour Frith’s achievements, but they are not merely ‘about Frith’. Rather, they are important interventions by leading scholars in the field, including Robert Christgau, Antoine Hennion, Peter J. Martin and Philip Tagg. The focus on ‘sociology and industry’ and ‘aesthetics and values’ reflect major themes in Frith’s own work, which can also be found within popular music studies more generally. As such the volume will become an essential resource for those working in popular music studies, as well as in musicology, sociology and cultural and media studies.

Redefining Mainstream Popular Music—Sarah Baker 2013-02-12 Redefining Mainstream Popular Music is a collection of seventeen essays that critically examines the idea of the “mainstream” in and across a variety of popular music styles and contexts. Notions of what is popular vary across generations and cultures – what may have been considered alternative to one group may be perceived as mainstream to another. Incorporating a wide range of popular music texts, genres, scenes, practices and technologies from the United Kingdom, North America, Australia and New Zealand, the authors theoretically challenge and augment our understanding of how the mainstream is understood and functions in the overlapping worlds of popular music production, consumption and scholarship. Spanning to the volumes’ contributions explore the roles and contributions of indigenous and postcolonial nations, in expanding and complicating the domain of postcolonial theorists—including the “founder” of postcolonial studies Edward Said—and in decolonizing the ears of its diverse, sometimes antagonistic, audiences. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial identities, and in liberating the hearts and minds of the colonized. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial identities, and in liberating the hearts and minds of the colonized. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial identities, and in liberating the hearts and minds of the colonized.

Popular Music and the Postcolonial—Oliver Lovesey 2018-08-13 Popular Music and the Postcolonial addresses the often-overlooked relationship between the fields of popular music and postcolonial studies, and it has implications for ethnomusicology, cultural and literary studies, history, sociology, and political economy. Popular music in its many forms exploded in popularity, following developments in sound technology and shifting population demographics, in the 1960s, the era of radical agitation against empires in the global south but also within the very heart of Europe. Popular music aided in fostering and documenting such resistance to violent oppression and in liberating the hearts and minds of the colonized. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial nations, in expanding and complicating the domain of postcolonial theorists—including the “founder” of postcolonial studies Edward Said—and in decolonizing the ears of its diverse, sometimes antagonistic, audiences. This book was originally published as a special issue of Popular Music and Society.

The Cultural Study of Music—Martin Clayton 2012-03-12 What is the relationship between music and culture? The first edition of The Cultural Study of Music: A Critical Introduction explored this question while examining the ways the field has developed in the years since the book’s initial publication. Including contributions from scholars of music, cultural studies, anthropology, sociology, and psychology, this anthology provides a comprehensive introduction to the study of music and culture. It includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world music. For the second edition, the original essays have been revised and nine new chapters have been added, covering themes such as race, religion, geography, technology, and the politics of popular music styles and contexts. Notions of what is popular vary across generations and cultures – what may have been considered alternative to one group may be perceived as mainstream to another. Incorporating a wide range of popular music texts, genres, scenes, practices and technologies from the United Kingdom, North America, Australia and New Zealand, the authors theoretically challenge and augment our understanding of how the mainstream is understood and functions in the overlapping worlds of popular music production, consumption and scholarship. Spanning to the volumes’ contributions explore the roles and contributions of indigenous and postcolonial nations, in expanding and complicating the domain of postcolonial theorists—including the “founder” of postcolonial studies Edward Said—and in decolonizing the ears of its diverse, sometimes antagonistic, audiences. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial identities, and in liberating the hearts and minds of the colonized. This collection offers a timely intervention in this field, showing popular music’s role in defining or undermining certain colonial and postcolonial identities, and in liberating the hearts and minds of the colonized.

Redefining Mainstream Popular Music provides readers with an innovative and nuanced perspective of what it means to be mainstream.

Continuum Encyclopedia of Popular Music of the World—2003-01-30 Edited by distinguished scholars in the field of popular music studies, this encyclopedia set is THE authoritative reference guide to popular music from all corners of the globe, the ultimate reference work to do justice to this vibrant subject.

Looking back, looking ahead— 2001

Studying Popular Music—Professor of Music Richard Middleton 1990 Offers a multidisciplinary analysis of Anglo-American popular music of the last two hundred years.

American Popular Music: The nineteenth century and Tin Pan Alley—Timothy E. Scheurer 1989 Beginning with the emergence of commercial American music in the nineteenth century, Volume 1 includes essays on the major performers, composers, media, and movements that shaped our musical culture before rock and roll. Articles explore the theoretical dimensions of popular music studies; the music of the nineteenth century; and the role of black Americans in the evolution of popular music. Also included—the music of Tin Pan Alley, ragtime, swing, the blues, the influences of W. S. Gilbert and Rodgers and Hammerstein, and changes in lyric writing styles from the nineteenth century to the rock era.

The Routledge History of Social Protest in Popular Music aims to be a probing introduction to the history of social protest music, ideal for popular music studies and history and sociology of music courses.

Mainstream Popular Music provides readers with an innovative and nuanced perspective of what it means to be mainstream.
Popular Music Studies

This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary music. "Expanded approaches" for popular music analysis is broadly defined as exploring the pitch-class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities of popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to the present, this companion explores these connections in five parts: Establishing an Expanded Analytical Frameworks to Technology and Timbre, Rhythm, Pitch, and Harmony Form and Structure Critical Frameworks: Analytical, Formal, Structural, and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, The Routledge Companion to Popular Music Analysis: Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music.

Made in Latin America-Julio Mendivil 2015-07-01 Made in Latin America serves as a comprehensive introduction to the history, sociology, and musicology of contemporary Latin American popular music. Each essay, written by a leading scholar of Latin American music, covers the major figures, styles, and social contexts of popular music in Latin America and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Theoretical Issues; Transnational Scenes; Local and National Scenes; Class, Identity, and Politics; and Gendered Scenes.

Word and Music Studies-Walter Bernhart 2001 This volume assembles twelve interdisciplinary essays that were originally presented at the Second International Conference on Word and Music Studies (WMA). The contributors to this volume focus on two centres of interest. The first deals with general issues of literature and popular music, while the second looks at the music itself, history, and performance. In addition, the second part of the volume looks at issues such as conceptual problems in devising transdisciplinary histories of both arts, cultural functions of opera as a means of reflecting postcolonial national identity, the problem of verbalizing musical experience in nineteenth-century aesthetics and of understanding reception processes triggered by musicalization. The second centre of interest deals with a specific genre of vocal music as an obvious area of word and music interaction, namely the song cycle. As a musico-literary genre, the song cycle not only permits explorations of relations between text and music in individual songs but also raises the question if, and to what extent words and/or music contribute to creating a larger unity beyond the limits of single songs. Elucidating both of these issues with stimulating diversity the essays in this section highlight classic nineteenth- and twentieth-century song cycles by Franz Schubert, Robert Schumann, Hugo Wolf, Richard Strauss and Benjamin Britten and also include the discussion of a modern successor of the song cycle, the concept album as part of today's popular culture.

Rock Over the Edge-Roger Beebe 2002-04-02 This collection brings new voices and new perspectives to the study of popular—and particularly rock—music. Focusing on a variety of artists and music forms, Rock Over the Edge asks what happens to rock criticism when rock is no longer a coherent concept. To work toward an answer, contributors investigate previously neglected genres and styles, such as "lo fi," alternative country, and "rock en espai," while offering a fresh look at such familiar figures as Elvis Presley, the Beatles, and Kurt Cobain. Bridging the disciplines of musicology and cultural studies, the collection has two primary goals: to seek out a language for talking about music culture and to look at the relationship of music to culture in general. The editors' introduction provides a backwaead glance at recent rock criticism and also looks to the future of the rapidly expanding discipline of popular music studies. Taking seriously the implications of the aesthetic endevors, the volume also addresses such issues as the affective power of popular music and the psychic construction of fandom. Rock Over the Edge is an appeal to scholars and students in popular music studies and American Studies as well as general readers interested in popular music. Contributors. Ian Balfour, Roger Beebe, Michael Coyle, Robert Fink, Denise Fulbrook, Tony Grajeda, Lawrence Grossberg, Trent Hill, Josh Kun, Jason Middleton, Lisa Ann Parks, Ben Saunders, John J. Scheinbaum, Gayle Wald, Warren Zanes

Popular Music: Music and society-Frith 2004 Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study.

Heavy Metal Studies and Popular Culture-Gabby Riches 2019-10-08 Elaborating on themes of resonance, memory, critique and metal beyond metal, this volume highlights how the development and future of metal music scholarship is predicated on the engagement with other forms of popular culture such as comics, documentaries, and popular music. Drawing from a range of theoretical perspectives and methodological approaches, Heavy Metal Studies and Popular Culture's transnational approach and rootedness in metal scholarship provides the collection with a breadth and depth that makes it a critical resource for academics and students interested in the theories and trends shaping the future of Metal Music Studies.

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

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The Routledge Handbook of Popular Music Education-Zack Moyer 2019-04-04 The Routledge Handbook of Popular Music Education draws together current thinking and practice on popular music education from empirical, ethical, sociological and philosophical perspectives. Through a series of unique chapters from authors working at the forefront of music education, this book explores the ways in which an international group of music educators each approach popular music education. Chapters discuss pedagogies from across the spectrum of formal to informal learning, including "outside" and "other" perspectives that provide insight into the myriad ways in which popular music education is developed and implemented. The book is organized into the following sections: - Conceptualizing Popular Music Education - Musical, Creative and Professional Development - Originating Popular Music - Popular Music Education in Schools - Identity, Meaning and Value in Popular Music Education - Formal Education, Creativities and Assessment Contributions from academics, teachers, and practitioners make this innovative and exciting volume for students, teachers, researchers and professors in popular music studies and music education.

Brazilian Popular Music and Globalization-Charles A. Perrone 2013-01-11 This collection of articles by leading scholars traces the history of Brazilian pop music through the twentieth-century. Britpop and the English Music Tradition-Jon Stratton 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts. The genre of Britpop, with its assertion of Englishness, evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain. It is usually argued that Britpop, with its strident declarations of Englishness, was a response to the dominance of grunge. The contributors in this volume take a different point of view: that Britpop celebrated Englishness at a time when British culture, with its English hegemonic core, was being challenged and dismantled. It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time, and into the cultural context of the last fifty years - a time of fundamental revision of what it means to be British and English. The book examines issues such as the historical antecedents of Britpop, the subjectivities governing the performative conventions of Britpop, the cultural context within which Britpop unfolded, and its influence on the post-Britpop music scene in the UK. While Britpop is central to the volume, discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century.

Popular Music Perspectives-International Conference on Popular Music Studies 1982
US Youth Films and Popular Music-Tim McNelis 2017-04-21 This book brings theory from popular music studies to an examination of identity and agency in youth films while building on, and complementing, film studies literature concerned with genre, identity, and representation. McNelis includes case studies of Hollywood and independent US youth films that have had commercial and/or critical success to illustrate how films draw on specific discourses surrounding popular music genres to convey ideas about gender, race, ethnicity, sexuality, and other aspects of identity. He develops the concept of 'musical agency', a term he uses to discuss the relationship between film music and character agency, also examining the music characters listen to and discuss, as well as musical performances by the characters themselves.

Taking Popular Music Seriously-Simon Frith 2007-01-01 As a sociologist Simon Frith claims music is the result of the play of social forces, whether as an idea, an experience, or an activity. The essays in this important collection address these forces, recognising that music is an effect of a continuous proc
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