

Ashgate Popular and Folk Music Series

An Ashgate Book

Remembering Woodstock



Edited by

Andy Bennett

Remembering Woodstock Ashgate Popular And Folk Music

Andy Bennett



Remembering Woodstock Ashgate Popular And Folk Music:

Remembering Woodstock Andy Bennett, 2017-09-29 The Woodstock festival of 1969 which featured such groups and artists as the Who Country Joe and the Fish Ten Years After Janis Joplin and Jimi Hendrix is remembered as much for its bringing together of the counter cultural generation as for the music performed The event represented a milestone in the use of music as a medium for political expression while simultaneously acting as a springboard for the more expressly commercial of rock and pop events which were to follow In the thirty years since the festival took place Woodstock has become the subject of many books magazine articles and documentaries which have served to mythologise the event in the public imagination These different aspects of the Woodstock festival will be discussed in this wide ranging book which brings together a number of established and new writers in the fields of sociology media studies and popular music studies Each of the five chapters which will focus on a specific aspect of the Woodstock festival and its continuing significance in relation to the music industry the rock festival tradition sixties nostalgia and the cultural impact of popular music *Film Music in the Sound Era* Jonathan Rhodes Lee, 2020-02-13 *Film Music in the Sound Era* A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the Industry A complete index is included in each volume **The North American Folk Music Revival: Nation and Identity in the United States and Canada,**

1945-1980 Dr Gillian Mitchell, 2013-01-28 This work represents the first comparative study of the folk revival movement in Anglophone Canada and the United States and combines this with discussion of the way folk music intersected with and was structured by conceptions of national affinity and national identity Based on original archival research carried out principally in Toronto Washington and Ottawa it is a thematic rather than general study of the movement which has been influenced by various academic disciplines including history musicology and folklore Dr Gillian Mitchell begins with an introduction that provides vital context for the subject by tracing the development of the idea of the folk folklore and folk music since the nineteenth century and how that idea has been applied in the North American context before going on to examine links forged by folksong collectors artists and musicians between folk music and national identity during the early twentieth century With the boom of the revival in the early sixties came the ways in which the movement in both countries proudly promoted a vision of nation that was inclusive pluralistic and eclectic It was a vision which proved compatible with both

Canada and America enabling both countries to explore a diversity of music without exclusiveness or narrowness of focus. It was also closely linked to the idealism of the grassroots political movements of the early 1960s such as integrationist civil rights and the early student movement. After 1965 this inclusive vision of nation in folk music began to wane. While the celebrations of the Centennial in Canada led to a re-emphasis on the Canadianness of Canadian folk music, the turbulent events in the United States led many ex-revivalists to turn away from politics and embrace new identities as introspective singer-songwriters. Many of those who remained interested in traditional folk music styles such as Celtic or Klezmer music tended to be very insular and conservative in their approach rather than linking their chosen genre to a wider world of folk music. However, more recent attempts at fusion or world music suggest a return to the eclectic spirit of the 1960s folk revival. Thus, from 1945 to 1980, folk music in Canada and America experienced an evolving and complex relationship with the concepts of nation and national identity. Students will find the book useful as an introduction not only to key themes in the folk revival but also to concepts in the study of national identity and to topics in American and Canadian cultural history. Academic specialists will encounter an alternative perspective from the more general broad approach offered by earlier histories of the folk revival movement.

The History of Live Music in Britain, Volume II, 1968-1984 Simon Frith, Matt Brennan, Martin Cloonan, Emma Webster, 2019-03-04. To date, there has been a significant gap in work on the social history of music in Britain from 1950 to the present day. The three volumes of *Live Music in Britain* address this gap and do so through a unique prism: that of live music. The key theme of the books is the changing nature of the live music industry in the UK, focused upon popular music but including all musical genres. Via this focus, the books offer new insights into a number of other areas, including the relationship between commercial and public funding of music, changing musical fashions and tastes, the impact of changing technologies, the changing balance of power within the music industries, the role of the state in regulating and promoting various musical activities within an increasingly globalised music economy, and the effects of demographic and other social changes on music culture. Drawing on new archival research, a wide range of academic and non-academic secondary sources, participant observation, and a series of interviews with key personnel, the books have the potential to become landmark works within Popular Music Studies and broader cultural history. The second volume covers the period from Hyde Park to the Hacienda, 1968-84.

Popular Music Censorship in Africa Dr Michael Drewett, Professor Martin Cloonan, 2013-01-28. In Africa, tension between freedom of expression and censorship in many contexts remains as contentious, if not more so, than during the period of colonial rule which permeated the twentieth century. Over the last one hundred years, popular musicians have not been free to sing about whatever they wish to, and in many countries they are still not free to do so. This volume brings together the latest research on censorship in colonial and post-colonial Africa, focusing on the attempts to censor musicians and the strategies of resistance devised by musicians in their struggles to be heard. For Africa, the twentieth century was characterized first and foremost by struggles for independence as colonizer and colonized.

struggled for territorial control Throughout this period culture was an important contested terrain in hegemonic and counter hegemonic struggles and many musicians who aligned themselves with independence movements viewed music as an important cultural weapon Musical messages were often political opposing the injustices of colonial rule Colonial governments reacted to counter hegemonic songs through repression banning songs from distribution and or broadcast while often targeting the musicians with acts of intimidation in an attempt to silence them In the post independence era a disturbing trend has occurred in which African governments have regularly continued to practise censorship of musicians However not all attempts to silence musicians have emanated from government nor has all contested music been strictly political Religious and moral rationale has also featured prominently in censorship struggles Both Christian and Muslim fundamentalism has led to extreme attempts to silence musicians In response musicians have often sought ways of getting their music and message heard despite censorship and harassment The book includes a special section on case studies that highlight issues of nationality

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

Global Glam and Popular Music Ian Chapman, Henry Johnson, 2016-02-12 This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day and from an international perspective Focus is given to a number of representative artists bands and movements as well as national regional and cultural contexts from around the globe Approaching glam music performance and style broadly and using the glam glitter rock genre of the early 1970s as a foundation for case studies and comparisons the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts Glam rock in its original term defining inception had its birth in the UK in 1970 71 and featured at its forefront acts such as David Bowie T Rex Slade and Roxy Music Termed glitter rock in the US stateside artists included Alice Cooper Suzi Quatro The New York Dolls and Kiss In a global context glam is represented in many other cultures where the influences of early glam rock can be seen clearly In this book glam exists at the intersections of glam rock and other styles e g punk metal disco goth Its performers are characterized by their flamboyant and theatrical appearance

clothes costumes makeup hairstyles they often challenge gender stereotypes and sexuality androgyny and they create spectacle in popular music performance fandom and fashion The essays in this collection comprise theoretically informed contributions that address the diversity of the world's popular music via artists bands and movements with special attention given to the ways glam has been influential not only as a music genre but also in fashion design and other visual culture

The Pop Festival George McKay, 2015-05-21 I'm going to camp out on the land try and get my soul free So sang Joni Mitchell in 1970 on Woodstock But Woodstock is only the tip of the iceberg Popular music festivals are one of the strikingly successful and enduring features of seasonal popular cultural consumption for young people and older generations of enthusiasts From pop and rock to folk jazz and techno under stars and canvas dancing in the streets and in the mud the pleasures and politics of the carnival since the 1950s are discussed in this innovative and richly illustrated collection The Pop Festival brings scholarship in cultural studies media studies musicology sociology and history together in one volume to explore the music festival as a key event in the cultural landscape and one of major interest to young people as festival goers themselves and as students

Woodstock University Oliver Lovesey, 2022-09-05 Woodstock University addresses the educational interface of 1969's iconic Woodstock Festival as a number of its attendees and performers would later become academics with a touch of gray and it also considers the role of music in Woodstock's legacy as the embodiment of 1960s countercultural idealism escapism and activism A self-mythologizing event as indicated by congratulatory stage announcements Woodstock made a real time claim for its own historic importance Elevated by its remarkable and in some cases doctored audio celluloid and oral history afterlives Woodstock would enhance the aura of rock star celebrity and in the process expose the counterculture as a cash cow and weaponize the machinery of corporate rock The essays in this collection are the participant observations of performers and attendees of Woodstock and related festivals and also the reflections of cultural historians on aspects of the festival its representation and its ambiguous legacy The chapters in this book were originally published as a special issue of the journal *Popular Music and Society*

Woodstock Scholarship Jeffrey N. Gatten, 2016-11-11 Since August 1969 the Woodstock Music and Art Fair looms large when recounting the history and impact of the baby boom generation and the societal upheavals of the Sixties Scholars study the sociological political musical and artistic impact of the event and use it as a cultural touchstone when exploring alternative perspectives or seeking clarity This interdisciplinary annotated bibliography records the details of over 400 English language resources on the Festival including books chapters articles websites transcriptions and videos Divided into six main subsections Culture Society History Biography Music Film Arts Literature for ease of consultation Woodstock Scholarship sheds light on all facets of a key happening in our collective history Throughout the 1960s popular music became increasingly reflective and suggestive of the rising political and social consciousness of the youth culture Examples can be seen in the development of the protest song genre within the folk music boom of the early Sixties and the marriage of lifestyle to music first reflected by The Beatles with

fashion followed by psychedelic music with the emerging drug culture Woodstock was where these themes coalesced thus becoming the defining and last great moment of the 1960s However Woodstock also represented an abundant amount of experiences and ideas and moments Thus when exploring the complicated accounts and numerous facets of America during the turbulent Sixties one discovers scholarship on the key subjects such as the Vietnam War or the Civil Rights Movement often considering and debating the importance relevance and epic nature of Woodstock Multiple narratives emerge a radical engagement of the hippie movement an overt commercial exploitation of youth culture a political statement Woodstock scholarship does not stand alone as field of study but it is at the cross road of a number of disciplines music history cultural studies sociology arts and literature media studies politics and economics Providing full bibliographical details and concise informative annotation for each entry Woodstock Scholarship is an essential tool for students scholars teachers and librarians in all these areas as well as for anyone seeking a deeper understanding of both the Woodstock Music and Art Fair

phenomenon and of the confluence of music commerce and politics **The History of Live Music in Britain, Volume I: 1950-1967** Simon Frith, Matt Brennan, Emma Webster, 2016-03-09 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes of The History of Live Music in Britain address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of do it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history **Bibliographic Guide to Music** New York Public Library. Music Division, 2004 **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 Popular Music Autobiography Oliver Lovesey, 2021-12-02 The 1960s saw the nexus of the revolution in popular music by a post war generation amid demographic upheavals and seismic shifts in technology Over the past two decades musicians associated with this period have produced a large amount of important autobiographical writing This book situates these works in the forms of formal autobiographies and memoirs auto fiction songs and self fashioned museum exhibitions within the context of the recent expansion of interest in autobiography disability and celebrity studies It argues that these writings express anxiety over musical originality and authenticity and seeks to dispel their writers celebrity status and particularly the association with a lack of seriousness These works often constitute a meditation on the nature of postmodern fame within a celebrity obsessed culture and paradoxically they aim to regain the private self in a public forum **Pop Culture Goes to War** Geoff Martin, Erin Steuter, 2010-07-24 Pop Culture Goes to War by Geoff Martin and Erin Steuter explores the persistence of militarism in American popular culture in the war on terror from 9 11 to the present day The authors detail the role of Hollywood and the entertainment industries in rallying both the troops and the public for war and show how toys video games music and television support contemporary militarism At the same time that popular culture is enlisting support for militarism it is also serving as a major source of resistance to the war on terror through the traditional mediums of music and movies and increasingly through the humor and insight of anti war artists who are jamming the culture of militarism The satire of The Daily Show The Simpsons and South Park are further examples of so called culture jamming This book is for readers who question the persistence of a warrior culture and offers new insights into the perpetuation of militaristic values throughout American culture **Music and Protest in 1968** Beate Kutschke, Barley Norton, 2013-04-25 Music was integral to the profound cultural social and political changes that swept the globe in 1968 This collection of essays offers new perspectives on the role that music played in the events of that year which included protests against the ongoing Vietnam War the May riots in France and the assassination of Martin Luther King Jr From underground folk music in Japan to antiauthoritarian music in Scandinavia and Germany Music and Protest in 1968 explores music s key role as a means of socio political dissent not just in the US and the UK but in Asia North and South America Europe and Africa Contributors extend the understanding of musical protest far beyond a narrow view of the protest song to explore how politics and social protest played out in many genres including experimental and avant garde music free jazz rock popular song and film and theatre music Music, Subcultures and Migration Elke Weesjes, Matthew Worley, 2024-03-26 This edited volume concentrates on the period from the 1940s to the present exploring how popular music forms such as blues disco reggae hip hop grime metal and punk evolved and transformed as they traversed time and space Within this framework the collection traces how music and subcultures travel through to and from democracies autocracies and anocracies The chosen approach is multidisciplinary and deliberately diverse Using both archival sources and oral testimony from a wide variety of musicians promoters critics and members of the audience contributors from a range of academic disciplines explore music

and subcultural forms in countries across Asia Europe Oceania North America and Africa They investigate how far the meaning of music and associated subcultures change as they move from one context to another and consider whether they transcend or blur parameters of class race gender and sexuality **American Book Publishing Record** ,2004 **The Rolling Stones** Helmut Staubmann,2013-06-03 The Rolling Stones Sociological Perspectives edited by Helmut Staubmann draws from a broad spectrum of sociological perspectives to contribute both to the understanding of the phenomenon Rolling Stones and to an in depth analysis of contemporary society and culture that takes The Stones a starting point Contributors approach The Rolling Stones from a range of social science perspectives including cultural studies communication and film studies gender studies and the sociology of popular music The essays in this volume focus on the question of how the worldwide success of The Rolling Stones over the course of more than half a century reflects society and the transformation of popular culture **Handbook of Music, Adolescents, and Wellbeing** Katrina McFerran,Philippa Derrington,Suvi Saarikallio,2019 With 26 authors from around the globe The Handbook of Music Adolescents and Wellbeing brings together the latest theory research and practice from the fields of music therapy music psychology music education and music sociology to explore and understand how and why music plays such a big part in the lives of young people

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