

Popular Music



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Popular Music Volume 23 1998

Sara Cohen



Popular Music Volume 23 1998:

Popular Music Bruce Pollock, 1999-04 Look to volume 22 of Popular Music and you ll find this series of 20th century music updated through the end of 1997 Covering approximately 500 of the most popular songs of the year Popular Music s individual entries provide title and alternate title s publisher copyright date and annotation on the song s origins or performance history

The Popular Music Teaching Handbook B. Lee Cooper, Rebecca A. Condon, 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are addressed in this concise volume Increasingly public school teachers and college level faculty members are introducing and utilizing music related educational approaches in their classrooms This book lists reports dealing with popular music resources as classroom teaching materials and will stimulate further thought among students and teachers It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles Building on two recent publications Teaching with Popular Music Resources A Bibliography of Interdisciplinary Instructional Approaches Popular Music and Society XXII no 2 Summer 1998 and American Culture Interpreted through Popular Music Interdisciplinary Teaching Approaches Bowling Green State University Popular Press 2000 this volume focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles

The Routledge History of Social Protest in Popular Music Jonathan C. Friedman, 2013-07-04 The major objective of this collection of 28 essays is to analyze the trends musical formats and rhetorical devices used in popular music to illuminate the human condition By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today 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

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 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

Popular Music 2002 Cengage Gale, Gale Group, 2003-11 Popular Music s individual entries typically provide title and alternate title s country of origin for non U S songs author s and composer s current publisher copyright date and annotation

on the song's origins or performance history *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*
Sara Cohen, 2017-09-29 How is popular music culture connected with the life image and identity of a city? How, for example, did the Beatles emerge in Liverpool? How did they come to be categorized as part of Liverpool culture and identity and used to develop and promote the city? And how have connections between the Beatles and Liverpool been forged and contested? This book explores the relationship between popular music and the city using Liverpool as a case study. Firstly, it examines the impact of social and economic change within that city on its popular music culture, focusing on deindustrialization and economic restructuring during the 1980s and 1990s. Secondly, and in turn, it considers the specificity of popular music culture and the many diverse ways in which it influences city life and informs the way that the city is thought about, valued and experienced. Cohen highlights popular music's unique role and significance in the making of cities and illustrates how deindustrialization encouraged efforts to connect popular music to the city, to categorize, claim and promote it as local culture and harness and mobilize it as a local resource. In doing so, she adopts an approach that recognizes music as a social and symbolic practice encompassing a diversity of roles and characteristics, music as a culture or way of life distinguished by social and ideological conventions, music as sound, speech and discourse about music, and music as a commodity and industry.

The Routledge Handbook to Sociology of Music Education Ruth Wright, Geir Johansen, Panagiotis A.

Kanellopoulos, Patrick Schmidt, 2021-03-29 The Routledge Handbook to Sociology of Music Education is a comprehensive authoritative and state-of-the-art review of current research in the field. The opening introduction orients the reader to the field, highlights recent developments and draws together concepts and research methods to be covered. The chapters that follow are written by respected, experienced experts on key issues in their area of specialisation. From separate beginnings in the United States, Europe and the United Kingdom in the mid-twentieth century, the field of the sociology of music education has and continues to experience rapid and global development. It could be argued that this Handbook marks its coming of age. The Handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation, immigration, post-colonialism, inter-generational musicking, socialisation, inclusion/exclusion, hegemony, symbolic violence and popular culture. Contexts range from formal compulsory schooling to non-formal communal environments to informal music making and listening. The Handbook is aimed at graduate students, researchers and professionals but will also be a useful text for undergraduate students in music education and cultural studies.

Daft Punk and the Legacy Album

Sébastien Lebray, 2025-05-15 While much has been said about the nostalgia and historic references of Daft Punk's final album *Random Access Memories*, this book reveals its ambition and future focus and claims these aspects do not necessarily contradict. *Random Access Memories* will remain the very last Daft Punk album. Often understood as an expression of nostalgia towards the music of the 1970s/1980s, this work should not be reduced to a simple tribute to the masters of disco. Beyond their retro airs, their interest in old studios and their preference for analogue equipment, Daft Punk invent new

creative approaches in the continuity of the history of electronic music leaving more room for humanity and collective performance The band claims audacity and ambition in a way that is reminiscent of the spirit more than in the style of 1970s progressive rock with characteristics such as the expansion of the instrumentarium experimentation in the recording studio and the development of structures Concerned with opening up new ways without giving in to a technician headlong rush Random Access Memories appears to be a work of its era much more than a pastiche of the past **Kazaaam! Splat!**

Ploof! Gordana Crnkovic,2003-10-01 Observing European debates about EuroDisney McDonald s Hollywood films and television programs and other vehicles of alleged Americanization one might imagine that Europe was in serious risk of losing its distinct cultural identity in the melting pot of American pop culture The loaded charge of kitsch is a central aspect of the debate with Disney stories for example branded as simplified travesties of authentic European folk tales But the relationship between European and American popular cultures is vastly more complex Reciprocal and interactive it is a relationship in which the European American partnership for example in cinematic ventures has become quite common And again artifacts which have a certain meaning and reception in America may have a completely different meaning and reception in Europe in effect behaving as different artifacts altogether And finally as this book shows American cultural influences have penetrated not only the popular realms of European television fashions fast food and rock music but also such domains as youth organizations literature UFO culture and religious faith *Experiencing Progressive Rock* Robert G. H. Burns,2018-05-14 In *Experiencing Progressive Rock A Listener s Companion* Robert G H Burns brings together the many strands that define the prog rock movement of the late 1960s and early 1970s to chart the evolution of this remarkable rock tradition over the decades Originating in the 1960s with acts like Yes Pink Floyd King Crimson The Who Jethro Tull Genesis and The Moody Blues progressive rock emerged as a response to the counterculture on both sides of the Atlantic Prog rock drew heavily on European classical music as well as the sophisticated improvisations of American jazz to create unique fusions that defied record label and radio station categorizations Reemerging after the 1980s a new generation of musicians took the original influences of progressive rock and reinvented new formats within the existing style The trend of combining influences continues to the present day earning new audiences among the musically curious Burns draws on his own experiences and original interviews with members of prog rock acts such as Colosseum Renaissance Steve Hackett s Genesis Revisited past and current members of King Crimson Steven Wilson and Brand X as well as several others to provide an exciting behind the scenes look at this unique and ever changing musical expression **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

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Music of Motherhood: History, Healing, Activism Rose M Joy, 2017-12-01 Mothering and music are complex and universal events the structure and function of each show remarkable variability across social domains and different cultures Although motherhood studies and studies in music are each recognized as important areas of research the blending of the two topics is a recent innovation The chapters in this collection bring together artists and scholars in conversations about the multiple profound relationships that exist between music and mothering The discussions are varied and exciting Several of the chapters revolve around the challenges of mothering partnered with a musical career others look at the affordances that music offers to mothers and children and some of the chapters examine the ways in which music inspires social and political change as well as acknowledging the rise of the mom rock phenomenon

Countercultures and Popular Music Sheila Whiteley, Jedediah Sklower, 2016-05-13 Counterculture emerged as a term in the late 1960s and has been re deployed in more recent decades in relation to other forms of cultural and socio political phenomena This volume provides an essential new academic scrutiny of the concept of counterculture and a critical examination of the period and its heritage Recent developments in sociological theory complicate and problematise theories developed in the 1960s with digital technology for example providing an impetus for new understandings of counterculture Music played a significant part in the way that the counterculture authored space in relation to articulations of community by providing a shared sense of collective identity Not least the heady mixture of genres provided a socio cultural political backdrop for distinctive musical practices and innovations which in relation to counterculture ideology provided a rich experiential setting in which different groups defined their relationship both to the local and international dimensions of the movement so providing a sense of locality community and collective identity

Queer Style Adam Geczy, Vicki Karaminas, 2024-05-16 First published in 2013 *Queer Style* was ahead of its time It was the first book to address the cultural political and material histories of clothes as signs and markers of gender and sexual identity and remains key reading for scholars and students across fashion studies and the humanities more broadly Now 10 years later the authors have revisited their classic work and updated it to examine the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity

The Routledge Companion to Popular Music and Humor Thomas M. Kitts, Nick Baxter-Moore, 2019-04-25 An essential part of human expression humor plays a role in all forms of art and humorous and comedic aspects have always been part of popular

music For the first time The Routledge Companion to Popular Music and Humor draws together scholarship exploring how the element of humor interacts with the artistic and social aspects of the musical experience Discussing humor in popular music across eras from Tin Pan Alley to the present and examining the role of humor in different musical genres case studies of artists and media forms this volume is a groundbreaking collection that provides a go to reference for scholars in music popular culture and media studies While most scholars when considering humor s place in popular music tend to focus on more literate forms the contributors in this collection seek to fill in the gaps by surveying all kinds of humor critical theories and popular musics Across eight parts the essays in this collection explore topics both highbrow and low including Parody and satire Humor in rock and global music Gender sexuality and politics The music mockumentary Novelty songs Humor has long been a fixture of the popular music soundscape whether on stage in performance on record or on film The Routledge Companion to Popular Music and Humor covers it all presenting itself as the most comprehensive treatment of the topic to date Billboard ,1998-05-23 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

College Music Curricula for a New Century Robin D. Moore,2017 College Music Curricula for a New Century considers what a more inclusive and socially engaged curriculum of musical study might look like in universities Its goal is to create dialogue about how to transition to new paradigms and how they might be implemented in practical terms based on existing experiments taking place nationally and internationally Landscapes in Music David B. Knight,2006-01-26 Using landscape as its concept this book explores orchestral music that represents imagined physical and cultural spaces natural forces and humans and wildlife Comparing works from Europe and Russia alongside the compositions from the US Canada Japan and China it offers an understanding of the links between music and the worlds around us **New Jazz Conceptions** Roger Fagge,Nicolas Pillai,2017-06-26 New Jazz Conceptions History Theory Practice is an edited collection that captures the cutting edge of British jazz studies in the early twenty first century highlighting the developing methodologies and growing interdisciplinary nature of the field In particular the collection breaks down barriers previously maintained between jazz historians theorists and practitioners with an emphasis on interrogating binaries of national local and professional amateur Each of these essays questions popular narratives of jazz casting fresh light on the cultural processes and economic circumstances which create the music Subjects covered include Duke Ellington s relationship with the BBC the impact of social media on jazz a new view of the ban on visiting jazz musicians in interwar Britain a study of Dave Brubeck as a transitional figure in the pages of Melody Maker and BBC2 s Jazz 625 the issue of liveness in Columbia s Ellington at Newport album a musician and promoter s views of the relationship with audiences a reflection on Philip Larkin Kingsley Amis and Eric Hobsbawm as jazz critics a musician s perspective on the oral and generational tradition of jazz in a British

context and a meditation on Alan Lomax's Mr Jelly Roll and what it tells us about cultural memory and historical narratives of jazz

Billboard, 2004-07-24 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

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