

Ashgate Popular and Folk Music Series

An Ashgate Book

Remembering Woodstock



Edited by

Andy Bennett

Remembering Woodstock Ashgate Popular And Folk Music

Jonathan Rhodes Lee



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

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Film Music in the Sound Era

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*

Remembering Woodstock Ashgate Popular And Folk Music Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has been evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Remembering Woodstock Ashgate Popular And Folk Music**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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