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# Lost In Music A Pop Odyssey

**Colin Larkin**



## **Lost In Music A Pop Odyssey:**

**Lost in Music** Giles Smith, 2023-07-20 In the Spring of 1989 shortly after my twenty seventh birthday as I stood in the sleet at a bus stop in Colchester it dawned on me that I had probably all things considered failed in my mission to become Sting At least for the time being Lost in Music is about growing up with pop music about hearing it buying it loving it and attempting to play it in public for money A brilliant combination of the confessional and the unapologetic this is a book for anyone who has ever treasured vinyl or sung into a roll on deodorant in front of the bedroom mirror and dreamed of playing Wembley Praise for Lost in Music Very very funny Giles Smith is a wonderful writer Nick Hornby A wonderfully funny pop music memoir You don t have to know who Nik Kershaw is to laugh out loud at the chapter about him Sebastian Faulks Spectator One of the best books about music that you will ever read It is impossible to read Lost in Music without laughing out loud Daily Telegraph

**Lost in Music** Giles Smith, 1995 This is Giles Smith s account of his life and how it was affected by pop music He had numerous bands who never quite made it to the big time and this book is a look at the fantasies that youngsters harbour about being pop stars

**Portable Music & Its Functions** Andrew Williams, 2007 Using iPods or portable CD players millions of people take their music with them every day to modify their daily experiences Encased in headphones they listen to music for entertainment but also use it among other things as a buffer between themselves and the world outside and to manage their moods What is it about music that makes it useful in different ways to so many people Have people always used music in these ways or only since the technology of the Walkman and then the mp3 player made music portable In this wide ranging exploration of how and why we use portable music Andrew Williams sheds new light on the role music plays in our everyday lives Portable Music and Its Functions will be of use to students and scholars of sociology and cultural studies as well as of musicology

Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

The Vinyl Countdown Travis Elborough, 2009-03-31 VINYL MAY BE FINAL NAIL IN CD S COFFIN ran the headline in a Wired magazine article in October 2007 Ever since the arrival of the long playing record in 1948 the album has acted as the soundtrack to our lives Record collections even on a CD or iPod are personal treasures revealing our loves errors in judgment and lapses in taste In The Vinyl Countdown Travis Elborough explores the way in which particular albums are deeply embedded in cultural history or so ubiquitous as to be almost invisible While music itself has experienced several different

movements over the past sixty years the album has remained a constant But the way we listen to music has changed in the last ten years In the age of the iPod when we can download an infinite number of single tracks instantaneously does the concept of the album mean anything Elborough moves chronologically through relevant periods letting the story of the LP certain genres youth cults and topics like sleeve designs shops drugs and education unfurl as he goes along The Vinyl Countdown is a brilliant piece of popular history an idiosyncratic tribute to a much loved part of our shared consciousness and a celebration of the joy of records

### **'Speak to Me': The Legacy of Pink Floyd's The Dark Side of the Moon**

Russell Reising,2017-10-03 The endurance of Pink Floyd s The Dark Side of the Moon on the Billboard Top 100 Chart is legendary and its continuing sales and ongoing radio airplay ensure its inclusion on almost every conceivable list of rock s greatest albums This collection of essays provides indispensable studies of the monumental 1973 album from a variety of musical cultural literary and social perspectives The development and change of the songs is considered closely from the earliest recordings through to the live filmed performance at London s Earls Court in 1994 The band became almost synonymous with audio visual innovations and the performances of the album at live shows were spectacular moments of mass culture although Roger Waters himself spoke out against such mass spectacles The band s stage performances of the album serve to illustrate the multifaceted and complicated relationship between modern culture and technology The album is therefore placed within the context of developments in late 1960s early 1970s popular music with particular focus on the use of a variety of segues between tracks which give the album a multidimensional unity that is lacking in Pink Floyd s later concept albums Beginning with Breathe and culminating in Eclipse a tonal and motivic coherence unifies the structure of this modern song cycle The album is also considered in the light of modern day tribute bands with a discussion of the social groups who have the strongest response to the music being elaborated alongside the status of mediated representations and their relation to the real Pink Floyd

### **Unspooled** Rob Drew,2023-12-11

Well into the new millennium the analog cassette tape continues to claw its way back from obsolescence New cassette labels emerge from hipster enclaves while the cassette s likeness pops up on T shirts coffee mugs belt buckles and cell phone cases In Unspooled Rob Drew traces how a lowly hissy format that began life in office dictation machines and cheap portable players came to be regarded as a token of intimate expression through music and a source of cultural capital Drawing on sources ranging from obscure music zines to transcripts of Congressional hearings Drew examines a moment in the early 1980s when music industry representatives argued that the cassette encouraged piracy At the same time 1980s indie rock culture used the cassette as a symbol to define itself as an outsider community Indie s love affair with the cassette culminated in the mixtape which advanced indie s image as a gift economy By telling the cassette s long and winding history Drew demonstrates that sharing cassettes became an acceptable and meaningful mode of communication that initiated rituals of independent music recording re recording and gifting

Vinyl: A History of the Analogue Record Richard Osborne,2016-02-17 Vinyl A History of the Analogue Record is

the first in depth study of the vinyl record Richard Osborne traces the evolution of the recording format from its roots in the first sound recording experiments to its survival in the world of digital technologies This book addresses the record s relationship with music the analogue record was shaped by and helped to shape the music of the twentieth century It also looks at the cult of vinyl records Why are users so passionate about this format Why has it become the subject of artworks and advertisements Why are vinyl records still being produced This book explores its subject using a distinctive approach the author takes the vinyl record apart and historicizes its construction Each chapter explores a different element the groove the disc shape the label vinyl itself the album the single the b side and the 12 single and the sleeve By anatomizing vinyl in this manner the author shines new light on its impact and appeal [Rejoice! Rejoice!](#) Alwyn W. Turner,2010-04-25

When Margaret Thatcher became prime minister in 1979 she promised to bring harmony where once there had been discord But Britain entered the 1980s bitterly divided over its future At stake were the souls of the great population boom of the 1960s Would they buy into the free market patriotic agenda of Thatcherism Or the anti racist anti sexist liberalism of the new left From the miners strike the Falklands War and the spectre of AIDS to Yes Minister championship snooker and Boy George Rejoice Rejoice steps back in time to relive the decade when the Iron Lady sought to remake Britain What it discovers is a thoroughly foreign country [Audiences](#) Nicholas Abercrombie,Brian J Longhurst,1998-04-07 This book is worth reading for a number of reasons It is the first introductory work of critical audience research that suggests how we can study the connection of media consumption in general with every day life and it also goes beyond its competitors in showing how postmodern thinking can help us in the analysis of a whole way of life Journal of Communication Audiences are problematic and the study of audiences has represented a key site of activity in the social sciences and humanities Offering a timely review of the past 50 years of theoretical and methodological debate Audiences argues the case for a paradigmatic shift in audience research This shift argue the authors is necessitated by the emergence of the diffused audience Audience experience can no longer be simply classified as simple or mass for in modern advanced capitalist societies people are members of an audience all the time Being a member of an audience is no longer an exceptional event nor even an everyday event rather it is constitutive of everyday life This book offers an invaluable review of the literature and a new point of departure for audience research [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

**The Encyclopedia of Popular Music: Brown, Marion - Dilated Peoples** Colin Larkin, 2000 Containing 27 000 entries and over 6 000 new entries the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day including jazz country folk rap reggae techno musicals and world music the Encyclopedia also offers thousands of additional entries covering popular music genres trends styles record labels venues and music festivals Key dates biographies and further reading are provided for artists covered along with complete discographies that include record labels release dates and a 5 star album rating system

**White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock** Dr Matthew Bannister, 2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal This key question is addressed by Matthew Bannister involving an in depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men Through textual analysis of musical and critical discourses Bannister provides the first book length study of masculinity and ethnicity within the context of indie guitar music within US UK and New Zealand scenes Bannister argues that past theorisations of rock masculinities have tended to set up varieties of working class deviance and physical machismo as straw men oversimplifying masculinities as men behaving badly Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse By re situating indie in a historical cultural context of art rock he shows how masculine power can be rearticulated through high avant garde bohemian culture and aesthetic theory canonism negation Adorno passivity voyeurism and camp Andy Warhol and the Velvet Underground and primitivism and infantilism Lester Bangs Simon Reynolds In a related vein he also assesses the impact of Freud on cultural theory arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism Drawing on his own experience as an indie musician Bannister surveys a range of indie artists including The Smiths The Jesus and Mary Chain My Bloody Valentine and The Go Betweens from the US R E M The Replacements Dinosaur Jr H sker D Nirvana and hardcore and from NZ Flying Nun acts including The Chills The Clean the Verlaines Chris Knox Bailter Space and The Bats demonstrating broad continuities between these apparently disparate scenes in terms of gender aesthetic theory and approaches to popular musical history The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender

**Gender in the Music Industry** Marion Leonard, 2017-10-03 Why despite the number of high profile female rock musicians does rock continue to be understood as masculine Why is rock generally assumed to be created and performed by men Marion Leonard explores

different representations of masculinity offered by and performed through rock music and examines how female rock performers negotiate this gendering of rock as masculine A major concern of the book is not specifically with men or with women performing rock but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry Leonard addresses core issues relating to gender rock and the music industry through a case study of female centred bands from the UK and US performing so called indie rock from the 1990s to the present day Using original interview material with both amateur and internationally renowned musicians the book further addresses the fact that the voices of musicians have often been absent from music industry studies Leonard s central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians to presenting an analytic discussion of gender and the music industry In this way the book engages directly with a number of under researched areas the impact of gender on the everyday life of performing musicians gendered attitudes in music journalism promotion and production the responses and strategies developed by female performers the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest

### **Twentieth-Century Music in the West** Tom

Perchard, Stephen Graham, Tim Rutherford-Johnson, Holly Rogers, 2022-10-06 Introduction Steve Reich pitched up in San Francisco in September 1961 He was a young musician one who had been taken by the early century work of the Hungarian composer and folklorist Bela Bartok and he had journeyed west from New York in the hope of studying with Leon Kirchner a composer in the rough lyric Bartok tradition who had been teaching at Mills College But Kirchner had just left for Harvard so Reich ended up working at Mills under Luciano Berio Over the course of the previous decade Berio had become identified as a figurehead of the European post war avant garde his ultramodern serialist work was quite a different proposition to Kirchner s own

### **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](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

### *Arts Marketing* Finola Kerrigan, Peter Fraser, Mustafa Ozbilgin, 2007-03-30

*Arts Marketing* focuses on a variety of sectors within the arts and addresses the way in which marketing principles are

applied within these outlining both the similarities and the differences that occur Relating policy to practice this contributed text demonstrates the most effective means of marketing in specific areas of the arts with each chapter having been written by a specialist in the field Although primarily focusing on the UK market the subject has global relevance and appeal and policy is evaluated on national European and supranational levels Specialist topics dealt with range from the marketing of the theatre opera and museums through to the film industry and popular music      *The Encyclopedia of Popular Music: Selected Albums. Bibliographies* Colin Larkin,2006 Containing 27 000 entries and over 6 000 new entries the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day including jazz country folk rap reggae techno musicals and world music the Encyclopedia also offers thousands of additional entries covering popular music genres trends styles record labels venues and music festivals Key dates biographies and further reading are provided for artists covered along with complete discographies that include record labels release dates and a 5 star album rating system      The British National Bibliography Arthur James Wells,1995      **Jukebooks** Claus-Ulrich Viol,2006

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web may 23 2019 indiana was born robert earl clark on september 13 1928 in new castle indiana he once referred to robert indiana as his nom de brush and said it was the only name by which he cared to go the adopted name suits him as his tumultuous childhood was spent moving frequently indiana says he lived in more than 20 different

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