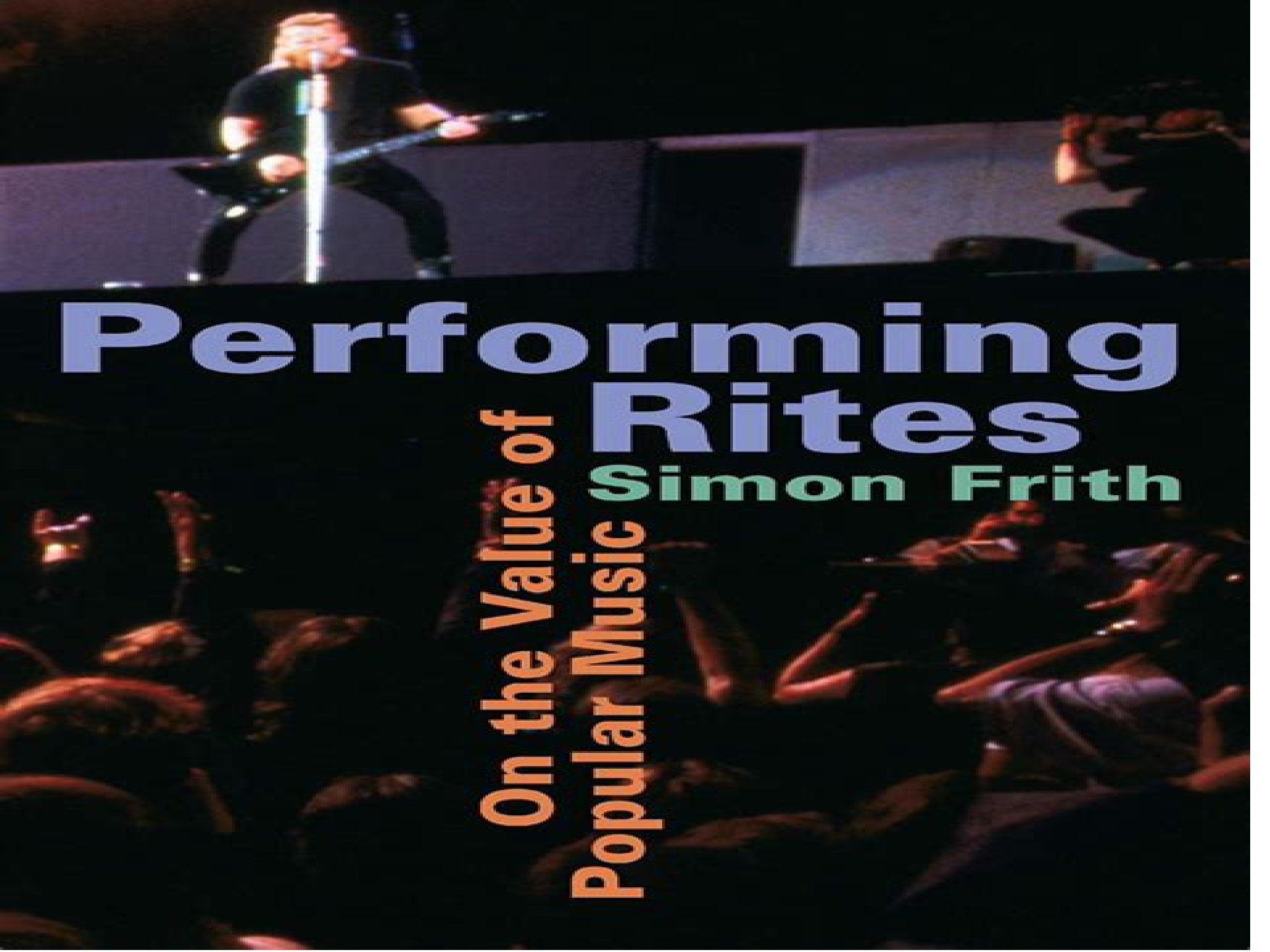


A photograph of a musician with long blonde hair, wearing a black t-shirt and dark pants, playing a black electric guitar on a stage. A bright vertical light beam is positioned in front of the musician. In the foreground, a large, dark crowd of people is visible, many with their arms raised, suggesting a live concert setting. The background is dark, with some stage equipment and lights visible.

Performing Rites

Simon Frith

On the Value of
Popular Music

Performing Rites On The Value Of Popular Music

Tim J. Anderson



Performing Rites On The Value Of Popular Music:

Performing Rites Simon Frith, 1998-02-06 An influential writer on popular music asks what we talk about when we talk about music. Instead of dismissing emotional response and personal taste as inaccessible to academic critics, Frith takes these forms of engagement as his subject and discloses their place at the center of the aesthetics that structure our culture and color our lives.

Performing Rites: on the Value of Popular Music Simon Frith, *Performing Rites: on the Value of Popular Music* Simon Frith, **The Value of Popular Music** Alison Stone, 2016-12-17 In this book Alison Stone argues that popular music since rock n roll is a unified form of music which has positive value. That value is that popular music affirms the importance of materiality and the body, challenging the long standing Western elevation of the intellect above all things corporeal. Stone also argues that popular music's stress on materiality gives it aesthetic value, drawing on ideas from the post-Kantian tradition in aesthetics by Hegel, Adorno and others. She shows that popular music gives importance to materiality in its typical structure in how music of this type handles the relations between matter and form, the relations between sounds and words, and in how it deals with rhythm, meaning and emotional expression. Extensive use is made of musical examples from a wide range of popular music genres. This book is distinctive in that it defends popular music on philosophical grounds, particularly informed by the continental tradition in philosophy.

The Routledge Research Companion to Popular Music and Gender Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompt ways of thinking and working where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering transgenerism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

The Routledge Handbook of Popular Music and Politics of the Balkans Catherine Baker, 2024-07-10 The Routledge Handbook of Popular Music and Politics of the Balkans is a comprehensive overview of major topics, established debates and new directions in the study of popular music and politics in this region. The vibrant growth of this subject area since the 1990s has been intertwined with the region's political and socio-economic transformations, including the collapse of state

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Digital Music Economy Tim J. Anderson, 2013-12-17 In the late 1990s the MP3 became the de facto standard for digital audio files and the networked computer began to claim a significant place in the lives of more and more listeners The dovetailing of these two circumstances is the basis of a new mode of musical production and distribution where new practices emerge This book is not a definitive statement about what the new music industry is Rather it is devoted to what this new industry is becoming by examining these practices as experiments dedicated to negotiating what is replacing an object-based industry oriented around the production and exchange of physical recordings In this new economy constant attention is paid to the production and licensing of intellectual property and the rise of the social musician who has been encouraged to become more entrepreneurial Finally every element of the industry now must consider a new type of audience the end user and their productive and distributive capacities around which services and musicians must orient their practices and investments *Damage Incorporated* Glenn Pillsbury, 2013-09-05 *Damage Incorporated* is the first book about the

legendary heavy metal band Metallica that provides a detailed exploration of the group's music and its place within the wider popular music landscape Written with a broad readership in mind it offers an interdisciplinary study that incorporates a range of topics which intersect with the band's music and cultural influence For students of popular culture mass media and music *Damage Incorporated* will be necessary reading and sets a new standard for the study and exploration of metal within the field of popular music studies *The Bloomsbury Handbook of Popular Music Video Analysis* Lori A. Burns, Stan

Hawkins, 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites the music video has become available to millions worldwide and continues to serve as a fertile platform for the debate of issues and themes in popular culture This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video with the specific aim of examining the industry contexts cultural concepts and aesthetic materials that videos rely upon in order to be both intelligible and meaningful Easily accessible to viewers in everyday life music videos offer profound cultural interventions and negotiations while traversing a range of media forms From a variety of unique perspectives the contributors to this volume undertake discussions that open up new avenues for exploring the creative

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Popular Music Culture: The Key Concepts Roy Shuker, 2012-03-15 Now in an updated 3rd 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 sub genres 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 social networking peer to peer American Idol video gaming genres and subgenres of blues jazz country and world music music retail formats goth rock and emo electronic dance music With further reading and listening included throughout *Popular Music Culture The Key Concepts* is an essential reference text for all students studying the social and cultural dimensions of popular music

Litpop: Writing and Popular Music Rachel Carroll, Adam Hansen, 2016-05-13 Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond Litpop addresses the question how has writing past and present been influenced by popular music and vice versa Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is and how popular music informs literary writing in diverse ways The collection features musicologists literary critics experts in cultural studies and creative writers organised in three themed sections Making Litpop explores how hybrids of writing and popular music have been created by musicians and authors Thinking Litpop considers what critical or intellectual frameworks help us to understand these hybrid cultural forms Finally Consuming Litpop examines how writers deal with music s influence how musicians engage with literary texts and how audiences of music and writing understand their own role in making Litpop happen Discussing a range of genres and periods of writing and popular music this unique collection identifies theorizes and problematises connections between different forms of expression making a vital contribution to popular musicology and literary and cultural studies

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 A general search

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Bad Music Christopher J. Washburne, Maiken Derno, 2013-04-15 Why are some popular musical forms and performers universally reviled by critics and ignored by scholars despite enjoying large scale popularity How has the notion of what makes good or bad music changed over the years and what does this tell us about the writers who have assigned these tags to different musical genres Many composers that are today part of the classical canon were greeted initially by bad reviews Similarly jazz country and pop musics were all once rejected as bad by the academy that now has courses on these and many other types of music This book addresses why this is so through a series of essays on different musical forms and performers It looks at alternate ways of judging musical performance beyond the critical academic nexus and suggests new paths to follow in understanding what makes some music popular even if it is judged to be bad For anyone who has ever secretly enjoyed ABBA Kenny G or disco Bad Music will be a guilty pleasure

The Routledge Reader on the Sociology of Music John Shepherd, Kyle Devine, 2015-03-24 The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential and introductory readings The volume includes a comprehensive survey of the field's history current state and future research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions along with an extended Introduction by the editors The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists whether researchers teachers or students

Reframing Theology and Film (Cultural Exegesis) Robert K. Johnston, 2007-11-01 The connection between theology and film is a hot topic in the academy and the church But research and writing on methodology and hermeneutics is lacking This comprehensive collection identifies the overlooked or undervalued areas in the current discussions of film and theology Including contributions from the leaders in the field Reframing Theology and Film helps deepen the conversation while bringing it to a new level of prominence Professors and students of theology and film libraries pastors and film buffs will benefit from this much needed resource

Dave Brubeck

and the Performance of Whiteness Kelsey Klotz, 2023 In *Dave Brubeck and the Performance of Whiteness* author Kelsey Klotz considers how Dave Brubeck a pivotal jazz musician and public figure represents manifestations of whiteness in mid century America

Mixtape Nostalgia Jehnie I. Burns, 2021-10-19 *Mixtape Nostalgia* Culture Memory and Representation tells the story of the mixtape from its history in 1970s bootlegging to its resurgence as an icon of nostalgic analog technology Burns looks at the history of the mixtape from the early 1980s and the rise of the cassette as a fundamental aspect of the music industry Stories from music fans collecting hip hop mixtapes in the Bronx or recording songs off the radio permeate the book She discusses the continued contemporary appeal of the mixtape as musicians novelists memoirists playwrights and even podcasters have used it as a metaphor for connection and identity From Rob Sheffield's *Love is a Mix Tape* to Questlove's *Mixtape Potluck Cookbook* Burns analyzes how the mixtape can function as a plot point a stand in for emotional connection or an organizing structure The book shows how creators use the iconography of the mixtape cassette to create ephemera from coffee subscriptions to board games which speaks to the appreciation of the tangible and the analog The desire to find connection through sharing a physical artifact permeates the various creative uses of the mixtape From blockbuster films like *Guardians of the Galaxy* to mixtape throw pillows Burns highlights the mixtape as a site of collective memory tied to youth culture community identity and sharing music

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

Decoding **Performing Rites On The Value Of Popular Music**: Revealing the Captivating Potential of Verbal Expression

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