

Popular Music



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Popular Music Volume 23 1998

Adrian Grafe, Andrew McKeown



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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

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 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 **Popular Music** Gale Group, 2001-11 Look to Vol 25 of Popular Music and you ll find this series on 20th century music updated through the end of 2000 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 **Popular Music: 1999** Nat Shapiro, Bruce Pollock, 1964 *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 *Continuum Encyclopedia of Popular Music of the World Volume 8* John Shepherd, David Horn, 2012-03-08 See **Popular Music: 2001** Nat Shapiro, Bruce Pollock, 1964 *Encyclopedia of Great Popular Song Recordings* Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day from Scott Joplin to Kanye West from Stephen Foster to Coldplay The Encyclopedia of Great Popular Song Recordings Volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth Approximately 1 000 key song recordings from 1889 to the present are explored in full unveiling the stories behind the songs the recordings the performers and the songwriters Beginning the journey in the era of Victorian parlor balladry brass bands and ragtime with the advent of the record industry readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s The odyssey continues through the Swing Era of the 1930s rhythm the rock modern soul the British invasion and the folk rock movement of the 1960s and finally into the modern era through the musical streams of disco punk grunge hip hop and contemporary dance pop Sullivan however also takes critical detours by extending the coverage to genres neglected in pop music histories from ethnic and world music the gospel recording of both black and white artists and lesser known traditional folk tunes that reach back hundreds of years This book is ideal for anyone who truly loves popular music in all of its glorious variety and anyone wishing to learn more about the roots of virtually all the music we hear today Popular music fans as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting **The SAGE Handbook of Popular Music** Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently

taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

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

Music Glocalization David Hebert, Mikolaj Rykowski, 2018-06-11 This unique edited volume offers a distinctive theoretical perspective and advanced insights into how music is impacted by the interaction of global forces with local conditions As the first major book to apply the timely notion of glocality to music this collection features robust scholarship on genres and practices from many corners of the world from studies of European opera professions and the oeuvre of several contemporary art music composers to music in Uzbekistan and Indonesia urban street musicians and even the didjeridoo The authors interrogate theories of glocalization distinguishing this notion from globalization and other more familiar concepts and demonstrate how its application illuminates the mechanisms that link changing musical practices and technologies with their social milieu This incisive book is relevant to scholars of many different specializations

particularly those with a deep interest in relationships between music and society both past and present More broadly its discussions will be of value to those concerned with how changing policies and technologies impact cultural heritage and the creative approaches of performing artists worldwide

Globalization and Popular Music in South Korea Michael Fuhr, 2015-06-12 This book offers an in depth study of the globalization of contemporary South Korean idol pop music or K Pop visiting K Pop and its multiple intersections with political economic and cultural formations and transformations It provides detailed insights into the transformative process in and around the field of Korean pop music since the 1990s which paved the way for the recent international rise of K Pop and the Korean Wave Fuhr examines the conditions and effects of transnational flows asymmetrical power relations and the role of the imaginary other in K Pop production and consumption relating them to the specific aesthetic dimensions and material conditions of K Pop stars songs and videos Further the book reveals how K Pop is deployed for strategies of national identity construction in connection with Korean cultural politics with transnational music production circuits and with the transnational mobility of immigrant pop idols The volume argues that K Pop is a highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide intermingle and counteract with each other and in which the tension between both of these poles is played out musically visually and discursively This book examines a vibrant example of contemporary popular music from the non Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic musicological and cultural analysis Widening the regional scope of Western dominated popular music studies and enhancing new areas of ethnomusicology anthropology and cultural studies this book will also be of interest to those studying East Asian popular culture music globalization and popular music

Ink on the Tracks Adrian Grafe, Andrew McKeown, 2024-08-22 This book embraces the multiplicity of forms of writing inspired by rock and roll Exploring a diverse range of formats including rock autobiography and gender race and class in American rock journalism rock obituaries rock literature and spirituality rock writing and promotion packaging and more this book identifies and prioritizes writing forms often excluded from the categorization of rock music writing Vitally the volume places rock and roll writing within a wider cultural frame often overlooked by studies of traditional white male led music journalism

Cuban Flute Style Sue Miller, 2013-10-30 Richard Eg es and Jos Fajardo are universally regarded as the leading exponents of charanga flute playing an improvisatory style that crystallized in 1950s Cuba with the rise of the mambo and the chachach Despite the commercial success of their recordings with Orquesta Arag n and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance musicians no in depth analytical study of their flute solos exists In *Cuban Flute Style Interpretation and Improvisation* Sue Miller music historian charanga flute player and former student of Richard Eg es examines the early twentieth century decorative style of flute playing in the Cuban danz n and its links with the later soloistic style of the 1950s as exemplified by Fajardo and Eg es Transcriptions and analyses of

recorded performances demonstrate the characteristic elements of the style as well as the styles of individual players A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style with commentary from flutists Richard Eg es Joaquin Oliveros Polo Tamayo Eddy Zervig n and other renowned players Miller also covers techniques for flutists seeking to learn the style including altissimo fingerings for the Boehm flute and fingerings for the five key charanga flute as well as guidance on articulation phrasing repertoire practicing improvisation and working with recordings Cuban Flute Style will appeal to those working in the fields of Cuban music improvisation music analysis ethnomusicology performance and performance practice popular music and cultural theory

The Routledge Research Companion to Popular Music Education Gareth Smith,Zack Moir,Matt Brennan,Shara Rambarran,Phil Kirkman,2017-01-20 Popular music is a growing presence in education formal and otherwise from primary school to postgraduate study Programmes courses and modules in popular music studies popular music performance songwriting and areas of music technology are becoming commonplace across higher education Additionally specialist pop rock jazz graded exam syllabi such as RockSchool and Trinity Rock and Pop have emerged in recent years meaning that it is now possible for school leavers in some countries to meet university entry requirements having studied only popular music In the context of teacher education classroom teachers and music specialists alike are becoming increasingly empowered to introduce popular music into their classrooms At present research in Popular Music Education lies at the fringes of the fields of music education ethnomusicology community music cultural studies and popular music studies The Routledge Research Companion to Popular Music Education is the first book length publication that brings together a diverse range of scholarship in this emerging field Perspectives include the historical sociological pedagogical musicological axiological reflexive critical philosophical and ideological

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Spicer, John Rudolph Covach, 2010 Brings together a diverse collection of voices to explore a broad spectrum of popular music

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