

2000's POP MUSIC

ALICIA KEYS, RIHANNA, JUSTIN TIMBERLAKE, BRITNEY SPEARS, BEYONCE



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Popular Music 2000

Peter Leese



Popular Music 2000:

Popular Film Music and Masculinity in Action Amanda Howell, 2015-02-11 Amanda Howell offers a new perspective on the contemporary pop score as the means by which masculinities not seen or heard before become a part of post World War II American cinema *Popular Film Music and Masculinity in Action* addresses itself to an eclectic mix of film from Elvis and Travolta star vehicles to Bruckheimer produced blockbuster action including the work of musically innovative directors Melvin Van Peebles Martin Scorsese Gregg Araki and Quentin Tarantino Of particular interest is the way these films and their representations of masculinity are shaped by generic exchanges among contemporary music music cultures and film combining American cinema's long standing investment in violence as spectacle with similarly body focused pleasures of contemporary youth music Drawing on scholarship of popular music and the pop score as well as feminist film and media studies Howell addresses an often neglected area of gender representation by considering cinematic masculinity as an audio visual construction Through her analyses of music's role in action and other film genres that share its investment in violence she reveals the mechanisms by which the pop score has helped to reinvent gender and gendered fictions of male empowerment in contemporary screen entertainment *Popular Music Theory and Analysis* Thomas Robinson, 2017-04-21 *Popular Music Theory and Analysis* A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music This annotated bibliography is an exhaustive catalog of music theoretical and musicological works that is searchable by subject genre and song title It will support emerging scholarship and inquiry for future research on popular music *The International Who's Who in Popular Music 2002* Andy Gregory, 2002 *The International Who's Who in Popular Music 2002* offers comprehensive biographical information covering the leading names on all aspects of popular music It brings together the prominent names in pop music as well as the many emerging personalities in the industry providing full biographical details on pop rock folk jazz dance world and country artists Over 5 000 biographical entries include major career details concerts recordings and compositions honors and contact addresses Wherever possible information is obtained directly from the entrants to ensure accuracy and reliability Appendices include details of record companies management companies agents and promoters The reference also details publishers festivals and events and other organizations involved with music *The Ashgate Research Companion to Popular Musicology* Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven

main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Taking Popular Music Seriously Simon Frith, 2017-07-05 As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces whether as an idea an experience or an activity The essays in this important collection address these forces recognising that music is an effect of a continuous process of negotiation dispute and agreement between the individual actors who make up a music world The emphasis is always on discourse on the way in which people talk and write about music and the part this plays in the social construction of musical meaning and value The collection includes nineteen essays some of which have had a major impact on the field along with an autobiographical introduction

The Encyclopedia of Popular Music Colin Larkin, 2011-05-27 This text presents a comprehensive and up to date reference work on popular music from the early 20th century to the present day

VOA Guide , 1998

English Broadcast Guide , 1995

AKASHVANI Publications Division (India), New Delhi , 1962-04-01 Akashvani English is a programme journal of ALL INDIA RADIO it was formerly known as The Indian Listener It used to serve the listener as a bradshaw of broadcasting and give listener the useful information in an interesting manner about programmes who writes them take part in them and produce them along with photographs of performing artists It also contains the information of major changes in the policy and service of the organisation The Indian Listener fortnightly programme journal of AIR in English published by The Indian State Broadcasting Service Bombay started on 22 December 1935 and was the successor to the Indian Radio Times in English which was published beginning in July 16 of 1927 From 22 August 1937 onwards it used to published by All India Radio New Delhi From 1950 it was turned into a weekly journal Later The Indian listener became Akashvani English w e f January 5 1958 It was made fortnightly journal again w e f July 1 1983

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Pop Culture Places Gladys L. Knight, 2014-08-11 This three volume reference set explores the history relevance and significance of pop culture locations in the United States places that have captured the imagination of the American people and reflect the diversity of the nation Pop Culture Places An Encyclopedia of Places in American Popular Culture serves as a resource for high school and college students as well as adult readers that contains more than 350 entries on a broad assortment of popular places in America Covering places from Ellis Island to Fisherman s Wharf the entries reflect the tremendous variety of sites historical and modern emphasizing the immense diversity and historical development of our nation Readers will gain an appreciation of the historical social and cultural impact of each location and better understand how America has come to be a nation and evolved culturally through the lens of popular places Approximately 200 sidebars serve to highlight interesting facts while images throughout the book depict the places described in the text Each entry supplies a brief bibliography that directs students to print and electronic sources of additional information

A Companion to Post-1945 America Jean-Christophe Agnew, Roy Rosenzweig, 2008-04-15 A Companion to Post 1945 America is an original collection of 34 essays by key scholars on the history and historiography of Post 1945 America Covers society and culture people and movements politics and foreign policy Surveys and evaluates the best scholarship on every important era and topic Includes book review section on essential readings

G.K. Hall Interdisciplinary Bibliographic Guide to Black Studies Schomburg Center for Research in Black Culture, 2001

Rock the Nation Roberto Avant-Mier, 2010-05-06 Rock the Nation analyzes Latino a identity through rock n roll music and its deep Latin o history By linking rock music to Latinos and to music from Latin America the author argues that Latin o music people and culture have been central to the development of rock music as a major popular music form in spite of North American racial logic that marginalizes Latino as outsiders foreigners and always exotic According to the author the Latin o Rock Diaspora illuminates complex identity issues and interesting paradoxes with regard to identity politics such as nationalism Latino as use rock music for assimilation to mainstream North American culture while in Latin America rock music in Spanish is used to resist English and the hegemony of U S culture Meanwhile singing in English and adopting U S popular culture allows youth to resist the hegemonic nationalisms of their own countries Thus throughout the Americas Latino as utilize rock music for assimilation to mainstream national culture s for resistance to the hegemony of dominant culture s and for mediating the negotiation of Latino a identities

Bibliographic Guide to Music New York Public Library. Music Division, 2003

Britain Since 1945 Peter Leese, 2006-09-21 Britain since 1945 is an ideal introductory text for students of British Studies cultural studies and modern British history Assuming no prior knowledge Leese offers students of all backgrounds both the essential chronological grounding and vital insight into the issues of identity necessary for a full understanding of contemporary Britain

The Cultural and Artistic Legacy of Oliver Mtukudzi Munyaradzi Nyakudya, Bridget Chinouriri, Pauline

Mateveke, Ezra Chitando, 2022-09-10 This book delves into a critical and comprehensive analysis of Mtukudzi's legacy as an outstanding musician who anchored his music on cultural identity specifically through the artistic manipulation of language. As a cultural worker, his remit extended beyond performance. This raised his stature to the levels of such African music icons as Fela Kuti of Nigeria, Salif Keita of Mali, and Miriam Makeba. Hugh Masekela of South Africa, all towering giants in African musical performance. This volume examines how Mtukudzi artistically manipulated language to convey a timeless message of cultural identity, fighting for the respect of rights for women, children, and all. It unpacks how Mtukudzi subtly uses language to put across political views that speak truth to power, harnessing Zimbabwean language to articulate and promote the nation's cultural heritage and to advocate for societal development and the promotion of rights of vulnerable groups. The chapters in this volume are a mix of interdisciplinary Zimbabwean scholars of linguistics, performance studies, religion, history, communication, and media studies, unravelling Mtukudzi as a fighter for human rights and justice who subtly critiqued political systems and practices. It concludes that Mtukudzi strove to be a cultural worker who used the power of language through music to contribute towards the rehabilitation of a battered African identity. **Focus On: 100 Most Popular**

American Dance Musicians Wikipedia contributors, *Focus On: 100 Most Popular RCA Records Artists* Wikipedia contributors, Rockin Las Americas Deborah Pacini Hernandez, Eric Zolov, Héctor Fernández L'Hoeste, 2011-12-12 Every nation in the Americas, from indigenous Peru to revolutionary Cuba, has been touched by the cultural and musical impact of rock. *Rockin Las Américas* is the first book to explore the production, dissemination, and consumption of rock music throughout the Caribbean, Mexico, Central America, Brazil, the Andes, and the Southern Cone, as well as among Latinos in the United States. The contributors include experts in music history, literature, culture, sociology, and anthropology, as well as practicing rockeros and rockeras. The multidisciplinary, transnational, and comparative perspectives they bring to the topic serve to address a broad range of fundamental questions about rock in Latin and Latino America, including: Why did rock become such a controversial cultural force in the region? In what ways has rock served as a medium for expressing national identities? How are unique questions of race, class, and gender inscribed in Latin American rock? What makes Latin American rock Latin American? *Rockin Las Américas* is an essential book for anyone who hopes to understand the complexities of Latin American culture today. *Settling the Pop Score* Stan Hawkins, 2017-07-05 The analysis of popular music forces us to rethink the assumptions that underpin our approaches to the study of Western music. Not least, it brings to the fore an idea that many musicologists still find uncomfortable: that commercial production and consumption can be aligned with artistic authenticity. Reading pop texts takes place through dialogue on many levels, which, as Stan Hawkins argues, deals with how musical events are shaped by personal alliances between the artist and the recipient. The need for a critical approach to evaluating popular music lies at the heart of this book. Hawkins explores the relationships that exist between music, spectatorship, and aesthetics through a series of case studies of pop artists from the 1980s and 1990s: Madonna, Morrissey, Annie Lennox, the Pet Shop Boys.

and Prince represent the diversity of cultures identities and sexualities that characterised the start of the MTV boom Through the interpretation of aspects of the compositional design and musical structures of songs by these pop artists Hawkins suggests ways in which stylistic and technical elements of the music relate to identity formation and its political motivations Settling the Pop Score examines the role of irony and empathy the question of gender race and sexuality and the relevance of textual analysis to the study of popular music Interpreting pop music within the framework of musicology Hawkins helps us to understand the pleasure so many people derive from these songs

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