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Popular Music In Theory

Asya Draganova



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Popular Music in Theory Keith Negus, 1996 *Popular Music in Theory* provides a critical introduction to the key theoretical issues which arise in the study of contemporary popular music. This book is organized in a way that shows how popular music is created across a series of relationships that link together industry and audiences, producers and consumers. Starting from the dichotomy between production and consumption which characterizes much work on popular culture, Negus explores the equally significant social processes that intervene between and across the production-consumption divide, examining the ways that popular music is mediated by a series of technological, cultural, historical, geographical and political factors. This broad framework provides signposts to various tracks taken by the sounds and images of popular music and also highlights distinctive theoretical routes into the study of contemporary popular music. This volume is intended mainly for undergraduate and postgraduate students taking courses in sociology, media and communication studies and cultural studies. However, it will also appeal to those who enjoy thinking and talking about popular music and who might like to delve a little deeper.

Popular Music in Theory Keith Negus, 1997-02-28 A lively contribution to the debates that are central to popular music studies. **Popular Music in Theory** Keith Negus, 1996 **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. Popular music on screen John Mundy, 2024-07-30 *Popular Music on Screen* examines the relationship between popular music and the screen from the origins of the Hollywood musical to contemporary developments in music television and video. Through detailed examination of films, television programs and popular music together with analysis of the economic, technological and cultural determinants of their production and consumption, the book argues that popular music has been increasingly influenced by its visual economy. Though engaging with the debates that surround postmodernism, the book suggests that what most characterizes the relationship between popular music and the screen is a strong sense of continuity expressed through institutional structures, representational strategies and the ideology of entertainment. *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

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Popular Music in Eastern Europe Ewa Mazierska, 2016-12-21 This book explores popular music in Eastern Europe during the period of state socialism in countries such as Poland Hungary Yugoslavia Romania Czechoslovakia the GDR Estonia and Albania It discusses the policy concerning music the greatest Eastern European stars such as Karel Gott Czesław Niemen and Omega as well as DJs and the music press By conducting original research including interviews and examining archival material the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe namely that it was largely based on imitation of western music and that this music had a distinctly anti communist flavour Instead they argue that self colonisation was accompanied with creating an original idiom and that the state not only fought the artists but also supported them The collection also draws attention to the foreign successes of Eastern European stars both within the socialist bloc and outside of it v

Popular Music in Evangelical Youth Culture Stella Sai-Chun Lau, 2012 Christian churches and groups within Anglo American contexts have increasingly used popular music as a way to connect with young people This book investigates the relationships between evangelical Christianity and popular music focusing particularly on electronic dance music in the last twenty years Author Stella Lau illustrates how electronic dance music is legitimized in evangelical activities by Christians discourses and how the discourses challenge the divide between the secular and the sacred in the Western culture Unlike other existing books on the relationships between music cultures and religion which predominantly discuss the cultural implications of such phenomenon *Popular Music in Evangelical Youth Culture* examines the notion of spirituality in contemporary popular electronic dance music Lau's emphasis on the sonic qualities of electronic dance music opens the door for future research about the relationships between aural properties of electronic dance music and religious discourses With three case studies conducted in the cultural hubs of electronic dance music Bristol Ibiza and New York the monograph can also be used as a guidebook for ethnographic research in popular music

Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain Philippe Le Guern, 2016-04-01 The term Popular Music has traditionally denoted different things in France and Britain In France the very concept of popular music has been fiercely debated and contested whereas in Britain and more largely throughout what the French describe as the Anglo saxon world popular music has been more readily accepted as a description of what people do as leisure or consume as part of the music industry and as something that academics are legitimately entitled to study French researchers have for some decades been keenly interested in reading British and American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music but apart from the widespread use of elements of French

theory in British and American research the Anglo saxon world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics French British and American research into popular music has thus coexisted with considerable cross fertilization for many years but the barriers of language and different academic traditions have made it hard for French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK

Popular Music Fandom Mark Duffett, 2013-11-07 This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies audience research and media fandom The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments Exploring the topic in this way broaches questions on how to define theorize and empirically research popular music fan culture and how music fandom relates to other roles practices and forms of social identity Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate systematize and legitimate dimensions of it as an emotionally engaged form of consumerism Once perceived as the pariah practice of an overly attached audience media fandom has become a standardized industrial subject position called upon to sell box sets concert tickets new television series and special editions Meanwhile recent scholarship has escaped the legacy of interpretations that framed fans as passive pathological or defiantly empowered taking its object seriously as a complex formation of identities roles and practices While popular music studies has examined some forms of identity and audience practice such as the way that people use music in daily life and listener participation in subcultures scenes and tribes this volume is the first to examine music fans as a specific object of study

Popular Music Studies Today Julia Merrill, 2017-03-30 This volume documents the 19th edition of the biannual International Association for the Study of Popular Music In focus of the conference were present and future developments For example the diminishing income potential for musicians as well as the recording industry as a whole concurrent with the decreasing relevance of popular music in youth culture This is where computer games and social media come to the forefront At the same time the research of popular music has emancipated itself from its initial outsider

The Routledge Companion to Popular Music Analysis Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a

conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and electronica from the 1930s to present day this companion explores these connections in five parts Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm Pitch and Harmony Form and Structure Critical Frameworks Analytical Formal Structural and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America Europe and Australia The Routledge Companion to Popular Music Analysis Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music

Studying Popular Music Richard Middleton, 1990-04-16 A critical analysis of issues and approaches in a variety of areas ranging from the political economy of popular music through its history and ethnography to its semiology aesthetics and ideology The book focuses on Anglo American popular music of the last 200 years

Understanding Popular Music Roy Shuker, 2013-01-11 Understanding Popular Music is a comprehensive introduction to the history and meaning of popular music It begins with a critical assessment of the different ways in which popular music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music Drawing on the recent work of music scholars and the popular music press Shuker explores key subjects which shape our experience of music including music production the music industry music policy fans audiences and subcultures the musician as star music journalism and the reception and consumption of popular music This fully revised and updated second edition includes case studies and lyrics of artists such as Shania Twain S Club 7 The Spice Girls and Fat Boy Slim the impact of technologies including on line delivery and the debates over MP3 and Napster the rise of DJ culture and the changing idea of the musician a critique of gender and sexual politics and the discrimination which exists in the music industry moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice T a comprehensive discography guide to further reading and directory of websites

The Defence of Tradition in Brazilian Popular Music Sean Stroud, 2016-03-23 Sean Stroud examines how and why M sica Popular Brasileira MPB has come to have such a high status and why the musical tradition including MPB within Brazil has been defended with such vigour for so long He emphasizes the importance of musical nationalism as an underlying ideology to discussions about Brazilian popular music since the 1920s and the key debate on so called cultural invasion in Brazil The roles of those responsible for the construction of the idea of MPB are examined in detail Stroud analyses the increasingly close relationship that has developed between television and popular music in Brazil with particular reference to the post 1972 televised song festivals He goes on to consider the impact of the Brazilian record industry in the light of theories of cultural imperialism and globalization and also evaluates governmental intervention relating to popular music in the 1970s

The importance of folklore and tradition in popular music that is present in both M rio de Andrade and Marcus Pereira s efforts to musically map Brazil is clearly emphasized Stroud contrasts these two projects with Hermano Vianna and Ita Cultural s similar ventures at the end of the twentieth century that took a totally different view of musical authenticity and tradition Stroud concludes that the defence of musical traditions in Brazil is inextricably bound up with nationalistic sentiments and a desire to protect and preserve MPB is the musical expression of the Brazilian middle class and has traditionally acted as a cultural icon because it is associated with notions of quality by certain sectors of the media *Roll Over Adorno* Robert Miklitsch, 2012-02-01 What happens when Theodor Adorno the champion of high classical artists such as Beethoven comes into contact with the music of Chuck Berry the de facto king of rock n roll In a series of readings and meditations Robert Miklitsch investigates the postmodern nexus between elite and popular culture as it occurs in the audiovisual fields of film music and television ranging from Gershwin to gangsta rap Tarantino to Tongues Untied Tony Soprano to Buffy the Vampire Slayer Miklitsch argues that the aim of critical theory in the new century will be to describe and explain these commodities in ever greater phenomenological detail without losing touch with those evaluative criteria that have historically sustained both Kulturkritik and classical aesthetics *The Ashgate Research Companion to Popular Musicology* Derek B. Scott, 2010 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 **Popular Music in Contemporary Bulgaria** Asya Draganova, 2019-03-07 On the crossroads between the cultural influences of perceived global models and local specificity entangled in webs of post communist complexity Bulgarian popular music has evolved as a space of change and creativity on the edge of Europe An ethnographic exploration this book accesses insight from music figures from a spectrum of styles **Popular Music and the Poetics of Self in Fiction**, 2021-11-29 Popular Music and the Poetics of Self in Fiction explores the various links between the self and popular music in contemporary fiction In the novels discussed in this volume musical references go far beyond creating a tapestry of sound they make literary characters come alive by giving an account of the physiological and psychological effects of their musical experiences and of their ways of life in different sub cultural and social groups With plots revolving around songs and albums musicians and bands and fans and scenes the thematic focus on the self encompasses the relation of musical taste and identity construction popular music s function as a medium of individual and collective memory and its uses in everyday life across decades spaces and genres **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.

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