

Rock Music Culture And Business

Music, Culture, and Experience
Music, Popular Culture, Identities
The Cultural Study of Music
Musical Culture and the Spirit of Irish Nationalism, 1848-1972
Studying Popular Music
Culture
Music, Culture, and Society
Discographies
The Routledge Companion to Music and Visual Culture
Two Lectures in the Form of a Pair: Music, Culture, and History
[and] Structuralism and Music
Networked Music Cultures
The Land Without Music
Music
Understanding Popular Music Culture
A Hundred Years of Music in America
Popular Music, Cultural Memory, and Heritage
The Musical World
The Musical Times and Singing-class Circular
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The Evolution of Music through Culture and Science
Whitehall music examinations, a guide to the music examinations of the Education department
John Blacking Martin Clayton Richard Parfitt Tim Wall Derek B. Scott Jeremy Gilbert Tim Shephard Gilbert Chase Raphaël Nowak Andrew Blake William Smythe Babcock Mathews Roy Shuker William Smythe Babcock Mathews Andy Bennett Roy Shuker Peter Townsend John Davies (of the Tonic sol-fa college.)
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one of the most important ethnomusicologists of the century john blacking achieved international recognition for his book *How Musical is Man* known for his interest in the relationship of music to biology psychology dance and politics blacking was deeply committed to the idea that music making is a fundamental and universal attribute of the human species he attempted to document the ways in which music making expresses the human condition how it transcends social divisions and how it can be used to improve the quality of human life this volume brings together in one convenient source eight of blacking's most important theoretical papers along with an extensive introduction by the editor drawing heavily on his fieldwork among the venda people of south africa these essays reveal his most important theoretical themes such as the innateness of musical ability the properties of music as a symbolic or quasi linguistic system the complex relation between music and social institutions and the relation between scientific musical analysis and cultural understanding

Music, Popular Culture, Identities is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music cultural studies and ethnomusicology organized around the central theme of music as an expression of local ethnic social and other identities the essays touch upon popular traditions and contemporary forms from several different regions of the world political engagement in italian popular music flamenco in spain the challenge of traditional music in bulgaria boerenrock and rap in holland israeli extreme heavy metal jazz and pop in south africa and musical hybridity and politics in côte d ivoire the collection includes essays about latin america on the mexican corrido the caribbean popular dance music in cuba and bossanova

from brazil communities of a cultural diaspora in north america are discussed in essays on somali immigrant and refugee youth and iranians in exile in the us grounded in cultural theory and a specialized knowledge of a particular popular musical practice each author has written a critical study on the mix of music and identity in a particular social practice and context

the cultural study of music is an anthology of new writings that serves as a basic textbook on music and culture increasingly music is being studied as it relates to specific cultures not only by ethnomusicologists but by traditional musicologists as well drawing on writers from music anthropology sociology and the related fields the book both defines the field i e what is the relation between music and culture and then presents case studies of particular issues in world musics

musical culture and the spirit of irish nationalism is the first comprehensive history of music s relationship with irish nationalist politics addressing rebel songs traditional music and dance national anthems and protest song the book draws upon an unprecedented volume of material to explore music s role in cultural and political nationalism in modern ireland from the nineteenth century young irelanders the fenians the home rule movement sinn féin and the anglo irish war to establishment politics in independent ireland and civil rights protests in northern ireland this wide ranging survey considers music s importance and its limitations across a variety of political movements

that rare thing an academic study of music that seeks to tie together the strands of the musical text the industry that produces it and the audience that gives it meaning a vital read for anyone interested in the changing nature of popular music production and consumption dr nathan wiseman trowse the university of northampton popular music entertains inspires and even empowers but where did it come from how is it made what does it mean and how does it eventually reach our ears tim wall guides students through the many ways we can analyse music and the music industries highlighting crucial skills and useful research tips taking into account recent changes and developments in the industry this book outlines the key concepts offers fresh perspectives and encourages readers to reflect on their own work written with clarity flair and enthusiasm it covers histories of popular music their traditions and cultural social economic and technical factors industries and institutions production new technology and the entertainment media musical form meaning and representation audiences and consumption students learning is consolidated through a set of insightful case studies engaging activities and helpful suggestions for further reading

the past ten years have witnessed an enormous growth of interest in questions of musical meaning and the extent to which it is informed by cultural experience and socially derived knowledge this collection of readings will stimulate further debate it includes critically acclaimed work which broke new ground in exploring the cultural significance of music and its social meanings and which had a marked impact on musicology throughout the western world three dozen extracts a number of them no longer in print elsewhere are grouped thematically to address such issues as music and language the body class production and consumption the extracts have been chosen for the focus they give to particular areas rather than to form any unified framework for studying music and culture among the contributors are jacques attali john blacking michel foucault lydia goehr lawrence kramer portia maulsby rose rosenbard subotnik and eero tarasti this reader will appeal to students and scholars of sociological and theoretical fields of culture as well as to anyone interested in why perspectives on music history and music meaning have undergone sweeping changes at the end of the twentieth century

experiencing disco hip-hop house techno drum n bass and garage discographies traces the history of ideas about music and dance in western culture

as a coherent field of research the field of music and visual culture has seen rapid growth

in recent years the routledge companion to music and visual culture serves as the first comprehensive reference on the intersection between these two areas of study an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers this collection of over forty entries from musicologists and art historians from the us and uk delineate the key concepts in the field in five parts starting points methodologies reciprocation the musical in visual culture and the visual in musical culture convergence in metaphor in conception and in practice hybrid arts this reference work speaks to the important questions concerning this burgeoning field of research what are the established approaches to studying musical and visual cultures side by side what have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward the routledge companion to music and visual culture is an indispensable guide for anyone interested in the field of music and visual culture

this collection presents a range of essays on contemporary music distribution and consumption patterns and practices the contributors to the collection use a variety of theoretical and methodological approaches discussing the consequences and effects of the digital distribution of music as it is manifested in specific cultural contexts the widespread circulation of music in digital form has far reaching consequences not least for how we understand the practices of sourcing and consuming music the political economy of the music industries and the relationships between format and aesthetics through close empirical engagement with a variety of contexts and analytical frames the contributors to this collection demonstrate that the changes associated with networked music are always situationally specific sometimes contentious and often unexpected in their implications with chapters covering topics such as the business models of streaming audio policy and professional discourses around the changing digital music market the creative affordances of format and circulation and local practices of accessing and engaging with music in a range of distinct cultural contexts the book presents an overview of the themes topics and approaches found in current social and cultural research on the relations between music and digital technology

in this pioneering cultural history andrew blake examines the many ways in which twentieth century britons have tried to find a distinctive musical voice musicians including the new populations from the former colonies have proposed national musics for britain as a whole and its constituent parts working in dialogue with european classical or american popular musics the british produced the folk revivals of the 1920s and 1950s the pastoral symphonies of the 1920s the pop of the 1960s and of course britpop in the 1990s by surveying the debates surrounding the status of such artists and styles as the beatles birtwistle blur and bhangra andrew blake emphasises the importance of music as a generator of value and identity including ground breaking analyses of jazz rock ambient the landscape with music of the festival and the proms this book will interest musicians historians and those interested in contemporary culture

written specifically for students this introductory textbook explores the history and meaning of rock and popular music roy shuker s study provides an accessible and comprehensive introduction to the production distribution consumption and meaning of popular music and examines the difficulties and debates which surround the analysis of popular culture and popular music this heavily revised and updated third edition includes new case studies on the ipod downloading and copyright the impact of technologies including on line delivery and the debates over mp3 and napster new chapters on music genres cover songs and the album canon as well as music retail radio and the charts case studies and lyrics of artists such as robert johnson the who fat boy slim and the spice girls a comprehensive discography suggestions for further reading listening and viewing and a directory of useful websites with chapter related guides to further reading listening and viewing a glossary and a timeline this textbook is the ideal introduction for students

popular music is increasingly being represented and celebrated as an aspect of contemporary cultural history and heritage in many places across the world popular music heritage sites including museums archives commemorative plaques adorning buildings and what could be referred to as diy music heritage initiatives constitute some of the key ways in which popular music artists scenes and events are being remembered bringing together a selection of wide ranging contributions the purpose of this book is to present a number of case studies from europe and australia that demonstrate the variety of ways in which popular music is being cast as cultural heritage and as a medium that invokes the collective memory of successive generations whose identity and sense of cultural belonging have often been indelibly inscribed by the musical soundscapes of their teen and early adult years this book was originally published as a special issue of popular music and society

now in its fifth edition this popular a z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed the concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres new or expanded entries include charts digital music culture country music education ethnicity race gender grime heritage history indie synth pop policy punk rock and streaming popular music culture the key concepts is an essential reference tool for students studying the social and cultural dimensions of popular music

the evolution of music by culture and science aims to recognise the impact of science on music why it occurs how we respond and even to tentatively see if we can predict future developments technology has played an immense role in the development of music as it has enabled the production of new sounds introduced new instruments and continuously improved and modified existing ones printing musical notation and modern computer aids to composition plus recordings and electronic transmission have equally enabled us to have access to music from across the world such changes whether just more powerful pianos or new sounds as from the saxophone have inspired composers and audiences alike acoustics and architecture play similar roles as they changed the scale and performance of concert halls and with the advent of electronics they enabled vast pop music festivals no aspect of modern music making has been untouched by the synergy with scientific innovation this is not a one way interaction as the early attempts to make recordings were a major motivating force to design the electronics for amplifiers and these in turn inspired and enabled the designs of semiconductor electronics and modern computer technology to appreciate the impact of technology on music does not require any prior scientific background as the concepts are invariably extremely simple and are presented here without technical detail understanding music and why we like different genres is far more complex as this involves our personal background and taste both aspects change with time and there is no contradiction in enjoying items as diverse as baroque madrigals symphonies jazz or pop music or music from totally different cultures

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Introduction

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