

The Popular Music Studies Reader

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The Sound Studies Reader
The Routledge Dance Studies Reader
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The Improvisation Studies Reader
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The Performance Studies Reader
The Inter-Asia Cultural Studies Reader
Popscrip: Graduate Research In Popular Music Studies
Performing Class in British Popular Music
Popular Music in Contemporary Bulgaria
The Bloomsbury Handbook of Rock Music Research
Mediatization in Popular Music
Recorded Artifacts
Jews, Race and Popular Music
PJ Harvey and Music Video Performance
Making Music in Japan's Underground
Information Literacy in Music
Encyclopedia of Heavy Metal Music
Live Looping in Musical Performance
Andy Bennett
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Jonathan Sterne
Alexandra Carter
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Jennifer Milioto
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maps the changing nature of popular music and considers how popular music studies has expanded and developed to deal with these changes the book discusses the participation of women in the industry the changing role of gender and sexuality in popular music and the role of technologies in production and distribution

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the sound studies reader blends recent work that self consciously describes itself as sound studies along with earlier and lesser known scholarship on sound from across the humanities and social sciences the sound studies reader touches on key themes like noise and silence architecture acoustics and space media and reproducibility listening voices and disability culture community power and difference and shifts in the form and meaning of sound across cultures contexts and centuries writers reflect on crucial historical moments difficult definitions and competing accounts of the role of sound in culture and everyday life across the essays readers will gain a sense of the range and history of key debates and discussions in sound studies the collection begins with an introduction to welcome novice readers to the field and acquaint them the main issues in sound studies individual section introductions give readers further background on the essays and an extensive up to date bibliography for further reading in sound studies make this an original and accessible guide to the field contributors rick altman jacques attali roland barthes jody berland karin bijsterveld barry blesser georgina born michael bull adriana cavarero michel chion kate crawford richard cullen rath jacques derrida mladen dolar john durham peters kodwo eshun frantz fanon lisa gitelman gerard goggin steve goodman stefan helmreich michelle hilmes charles hirschkind shuhei hosokawa don ihde douglas kahn friedrich kittler brandon labelle james lastra richard leppert michèle martin louise meintjes mara mills john mowitt r murray schaffer ana maría ochoa gautier john picker benjamin piekut trevor pinch tara rodgers linda ruth salter jacob smith jason stanyek jonathan Sterne emily thompson frank trocco michael veal alexander weheliye

represents the range and diversity of writings on dance from the mid to late 20th century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance

the routledge dance studies reader has been expanded and updated giving readers access to thirty seven essential texts that address the social political cultural and economic impact of globalization on embodiment and choreography these interdisciplinary essays in dance scholarship consider a broad range of dance forms in relation to historical ethnographic and interdisciplinary research methods including cultural studies reconstruction media studies and popular culture this new third edition expands both its geographic and cultural focus to include recent research on dance from southeast asia the people's republic of china indigenous dance and new sections on market forces and mediatization sections cover methods and approaches practice and performance dance as embodied ideology dance on the market and in the media formations of the field the routledge dance studies reader includes essays on concert dance ballet modern and postmodern dance tap kathak and classical khmer dance popular dance salsa and hip hop site specific performance digital choreography and lecture performances it is a vital resource for anyone interested in understanding dance from a global and contemporary perspective

improvisation is a performance practice that animates and activates diverse energies of inspiration critique and invention in recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry becoming a cornerstone of both practical and theoretical approaches to performance the improvisation studies reader draws together the works of key artists and thinkers from a range of disciplines including theatre music literature film and dance divided by keywords into eight sections this book bridges the gaps between these fields the book includes case studies exercises graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies the sections include listening trust risk flow dissonance responsibility liveness surprise hope each section of the reader is introduced by a newly commissioned think piece by a key figure in the field which opens up research questions reflecting on the keyword in question by placing key theoretical and classic texts in conversation with cutting edge research and artists statements this book answers the urgent questions facing improvising artists and theorists in the mediatized twenty first century

first published in 2004 routledge is an imprint of taylor francis an informa company

since its first publication in 2004 the performance studies reader has become the leading anthology of key writings on performance studies now in its fourth edition it continues to offer an unparalleled selection of work by the foremost scholars in this continually evolving field offering a stimulating introduction to the crucial debates of performance studies these critical and theoretical contributions are joined in this edition by 26 new chapters bringing the collection up to date with current discourse and ideas and significantly expanding the range of subjects and authors represented each essay includes contextual headnotes from the editors to introduce students to the writer and their impact on the field newly added to this edition are contributions from swati arora sara ahmed sarah bay cheng claire bishop felipe cervera theron schmidt and hannah schwadron anita e cherian and gargi bharadwaj thomas f defrantz slippage soyica diggs colbert tracy c davis saidiya v hartman travis jackson branislav jakovljević ailton krenak andré lepecki fred moten josé esteban muñoz tavia nyong o tamara searle stephanie nohelani teves and mckenzie wark this new edition of the performance studies reader provides an overview of the full range of performance theory for undergraduates at all levels and beginning graduate students in performance studies theatre performing arts and cultural studies

asian cultural studies or cultural studies in asia is a new and burgeoning field and the inter asia cultural studies journal is at its cutting edge committed to bringing asian cultural studies scholarship to the international english speaking world and constantly challenging existing conceptions of cultural studies the journal has emerged as the leading publication in cultural studies in asia the inter asia cultural studies reader brings together the best of the ground breaking papers published in

the journal and includes a new introduction by the editors chen kuan hsing and chua beng huat essays are grouped in thematic sections including issues which are important across the region such as state violence and social movements and work produced by iacs sub groups such as feminism queer studies cinema studies and popular culture studies the reader provides useful alternative case studies and challenging perspectives which will be invaluable for both students and scholars in media and cultural studies

this book provides a collection of graduate students writings in popular music studies

this new study of british popular music shows how it engages with class in mythical ways that allow audiences to perform class based identities case studies on folk rock punk and indie rock show how this performance works and explore the implications for listeners and audiences

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

the bloomsbury handbook of rock music research is the first comprehensive academic survey of the field of rock music as it stands today more than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity this volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more the text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues each chapter combines two approaches providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take this text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions

in mediatization in popular music recorded artifacts performance on record and on screen the relationship between performance technological mediation and the sense of live presence is investigated through a series of case studies related to popular music products alessandro bratus explores technological mediation as a process of authentication that involves a chain of interconnected instances that have their roots in the cultural context in which the media products are designed to be marketed and that also shape its recording technique and post production the book analyzes posthumous records a peculiar case of the organization of recorded tracks made in absentia of their original performers that puts forward the possibility of an otherworldly collaboration between the living and the dead bratus also argues

that the crucial significance of live performance for the construction of a personal intimate relationship between performers and audiences reverberates in the audiovisual construction of the filmed concert in which the spectator is put in the position of a witness rather than an active participant

jon stratton provides a pioneering work on jews as a racialized group in the popular music of america britain and australia during the twentieth and early twenty first centuries rather than taking a narrative historical approach the book consists of a number of case studies looking at the american british and australian music industries stratton s primary motivation is to uncover how the racialized positioning of jews which was sometimes similar but often different in each of the societies under consideration affected the kinds of music with which jews have become involved stratton explores race as a cultural construction and continues discussions undertaken in jewish studies concerning the racialization of the jews and the stereotyping of jews in order to present an in depth and critical understanding of jews race and popular music

pj harvey s performances are premised on the core contention that she is somehow causing trouble just how this trouble can be theorised within the context of the music video and what it means for a development of the ways we might conceptualise disruption and think about music video lies at the heart of this book abigail gardner mixes feminist theory and critical models from film and video scholarship as a rich means of interrogating harvey s work and redefining her disruptive strategies the book presents a rethinking of the masquerade that allies it to cultural memory precipitated by gardner s claim that harvey s performances are conversations with the past specifically with visualised memories of archetypes of femininity harvey s masquerades emerge from her conversations and renegotiations with both national and transatlantic musical visual and lyrical heritages it is the first academic book to present analysis of harvey s music videos and opens up fresh avenues into exploring what is at stake in the video work of one of britain s premier singer songwriters it extends the discussion on music video to consider how to make sense of the rapidly developing digital environment in which it now sits the interdisciplinary nature of the book should attract readers from a range of subject areas including popular music studies cultural studies media and communication studies and gender studies

grounded in the fields of ethnomusicology anthropology popular music studies and japanese studies this book explores the underground tokyo hardcore scene ultimately asking what play as resistance through performance of the scene tells us about japanese society in general matsue highlights the complicated positioning of young adult japanese in contemporary japan as they negotiate both increasing social demands and increasing problems in society at large further drawing on theories of play identity building and the construction of gender all informed by the increasingly influential field of performance studies the book offers a highly

interdisciplinary look at the importance of musical scenes for expressing resistance at the turn of the 21st century within the underground tokyo hardcore scene this resistance is expressed through play with individual and collective identity in intimate and potentially illicit spaces with an arguably challenging sound and performance style

information literacy in music an instructor s companion is a practical guide to information literacy instruction for busy librarians and music faculty this book contains examples of course integrated assignments designed to help postsecondary music students develop foundational skills in information literacy these assignments have been solicited from experienced librarians and faculty across the united states and they represent a broad spectrum of approaches to music research from historical to applied studies be inspired by new and creative solutions to students information literacy challenges and by the many examples of successful collaborations between librarians and music faculty

it has been reviled dismissed attacked and occasionally been the subject of congressional hearings but still the genre of music known as heavy metal maintains not only its market share in the recording and downloading industry but also as a cultural force that has united millions of young and old fans across the globe characterized by blaring distorted guitars drum solos and dramatic vibrato the heavy metal movement headbanged its way to the popular culture landscape with bands like led zeppelin and black sabbath the 1970s motley crue and metallica made metal a music phenomenon in the 1980s heavy metal continues to evolve today with bands like mastodon and lamb of god providing an extensive overview of the music fashion films and philosophies behind the movement this inclusive encyclopedia chronicles the history and development of heavy metal including sub movements such as death metal speed metal grindcore and hair metal essential and highly entertaining reading for high school and undergraduate courses in popular music studies communications media studies and cultural studies the encyclopedia of heavy metal music and culture offers a guide to the ultimate underground music exploring its rich cultural diversity resilience and adaptability entries for musicians include a discography for those wanting to start or develop their music collections

live looping in musical performance offers a diverse range of interdisciplinary perspectives on the application of live looping technology by lusophone performers and composers this book explores various aspects including the aesthetic component instrumentation and setup highlighting the versatility of this technology in music making written by musicians and researchers from portuguese speaking countries this book comprises eleven chapters that delve into various musical contexts genres and practices the novelty of including collaborative texts written alongside non professional researchers offers the possibility of drawing from real experience to consider how live looping has been changing and cyborguising the

concept of music the ritual of the performance the identity of the musicians and the public's expectations live looping in musical performance provides cutting edge reading for composers and performers as well as ethnomusicologists students and researchers working in the areas of music production technology and performance this book addresses a broader audience both academic and non academic who are interested in new processes of musical creativity in a post human world

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