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# On Record Rock Pop And The Written Word

**Roy Shuker**



## **On Record Rock Pop And The Written Word:**

**On Record** ,1990 Classic sociological analyses of deviance and rebellion studies of technology subcultural and feminist readings semiotic and musicological essays and close readings of stars bands and the fans themselves by Adorno Barthes and other well known contributors      **On Record: Rock, Pop, and the Written Word** Simon Frith,Andrew Goodwin,1990

*Understanding Popular Music* Roy Shuker,2003-12-16 *Understanding Popular Music* is an introductory textbook for students which explores the history and meaning of rock and popular music Roy Shuker s study encompasses every aspect of popular music from the history of the record industry to the concept of the musician from rock as cultural politics to MTV Roy Shuker examines the music press the impact of music videos the workings of the industry songs and genres public performance fans and subcultures and the nature of the pop star Case studies include contemporary icons such as Frank Zappa Prince and Madonna Includes full bibliography and song listings Includes annotated guide to the key texts discussed

*Popular Music and the New Auteur* Arved Ashby,2013-12 *Popular Music and the New Auteur* looks at seven contemporary directors whose feature films are characterized by music video aesthetics Demonstrating a fresh kind of cinematic musicality these filmmakers write against music rather than against script and allow pop songs a determining role in narrative and imagery      **Why Music Matters** David Hesmondhalgh,2013-06-26 Listen to David Hesmondhalgh discuss the arguments at the core of *Why Music Matters* with Laurie Taylor on BBC Radio 4 s *Thinking Allowed* here [www.bbc.co.uk/1/player/episode/b03q9q2n/Thinking\\_Allowed\\_Why\\_Music\\_Matters\\_Bhangra\\_and\\_Belonging](http://www.bbc.co.uk/1/player/episode/b03q9q2n/Thinking_Allowed_Why_Music_Matters_Bhangra_and_Belonging) In what ways might music enrich the lives of people and of societies What prevents it from doing so *Why Music Matters* explores the role of music in our lives and investigates the social and political significance of music in modern societies First book of its kind to explore music through a variety of theories and approaches and unite these theories using one authoritative voice Combines a broad yet theoretically sophisticated approach to music and society with real clarity and accessibility A historically and sociologically informed understanding of music in relation to questions of social power and inequality By drawing on both popular and academic talk about a range of musical forms and practices readers will engage with a wide musical terrain and a wealth of case studies      *Cultures of Popular Music* Andy Bennett,2001-12-16 What is the relationship between youth culture and popular music How have they evolved since the second world war What can we learn from a global perspective In this lively and accessible text Andy Bennett presents a comprehensive cultural social and historical overview of post war popular music genres from rock n roll and psychedelic pop through punk and heavy metal to rap rave and techno Providing a chapter by chapter account Bennett also examines the style based youth cultures to which such genres have given rise Drawing on key research in sociology media studies and cultural studies the book considers the cultural significance of respective post war popular music genres for young audiences with reference to issues such as space and place ethnicity gender creativity education and leisure A key feature of the book is its departure from conventional Anglo American perspectives In addition to

British and US examples the book refers to studies conducted in Germany Holland Sweden Israel Australia New Zealand Mexico Japan Russia and Hungary presenting the cultural relationship between youth culture and popular music as a truly global phenomenon *Elvis After Elvis* Gilbert B. Rodman,2013-10-18 For a dead man Elvis Presley is awfully noisy His body may have failed him in 1977 but today his spirit his image and his myths do more than live on they flourish they thrive they multiply Why is Elvis Presley so ubiquitous a presence in US culture Why does he continue to enjoy a cultural prominence that would be the envy of the most heavily publicized living celebrities In *Elvis after Elvis* Gil Rodman traces the myriad manifestations of The King in popular and not so popular culture He asks why Elvis continues to defy our expectations of how dead stars are supposed to behave Elvis not only refuses to go away he keeps showing up in places where he seemingly doesn't belong Rodman draws upon an extensive and eclectic body of Elvis sightings from Elvis's appearances at the heart of the 1992 Presidential campaign to the debate over his worthiness as a subject for a postage stamp and from Elvis's central role in furious debates about racism and the appropriation of African American music to the world of Elvis impersonators and the importance of Graceland as a place of pilgrimage for Elvis fans and followers Rodman shows how Elvis has become inseparable from many of the defining myths of US culture enmeshed with the American dream and the very idea of the United States caught up in debates about race gender and sexuality and in the wars over what constitutes a national culture Creativity in the Recording Studio Paul Thompson,2018-12-29 Paul Thompson offers an alternative take on the romanticized and mythologized process of record making Side A illustrates how creativity arises out of a system in action and introduces the history culture traditions and institutions that contribute to the process of commercial record production Side B demonstrates this system in action during the central tasks of songwriting performing engineering and producing Using examples from John Lennon David Bowie Tupac Shakur Björk Marta Salogni Sylvia Massy and Rick Rubin each chapter takes the reader inside a different part of the commercial record production process and uncovers the interactive and interrelated multitude of factors involved in each creative task **What Is Post-Punk?** Mimi Haddon,2023-02-06 Is post punk a genre Where did it come from And what does it mean **'Speak to Me': The Legacy of Pink Floyd's The Dark Side of the Moon** Russell Reising,2017-10-03 The endurance of Pink Floyd's *The Dark Side of the Moon* on the Billboard Top 100 Chart is legendary and its continuing sales and ongoing radio airplay ensure its inclusion on almost every conceivable list of rock's greatest albums This collection of essays provides indispensable studies of the monumental 1973 album from a variety of musical cultural literary and social perspectives The development and change of the songs is considered closely from the earliest recordings through to the live filmed performance at London's Earls Court in 1994 The band became almost synonymous with audio visual innovations and the performances of the album at live shows were spectacular moments of mass culture although Roger Waters himself spoke out against such mass spectacles The band's stage performances of the album serve to illustrate the multifaceted and complicated relationship between modern culture and technology The album is

therefore placed within the context of developments in late 1960s early 1970s popular music with particular focus on the use of a variety of segues between tracks which give the album a multidimensional unity that is lacking in Pink Floyd's later concept albums Beginning with *Breathe* and culminating in *Eclipse* a tonal and motivic coherence unifies the structure of this modern song cycle The album is also considered in the light of modern day tribute bands with a discussion of the social groups who have the strongest response to the music being elaborated alongside the status of mediated representations and their relation to the real Pink Floyd

*Cries of Joy, Songs of Sorrow* Marc L. Moskowitz, 2009-11-24 Since the mid 1990s Taiwan's unique brand of Mandopop Mandarin Chinese language pop music has dictated the musical tastes of the mainland and the rest of Chinese speaking Asia *Cries of Joy Songs of Sorrow* explores Mandopop's surprisingly complex cultural implications in Taiwan and the PRC where it has established new gender roles created a vocabulary to express individualism and introduced transnational culture to a country that had closed its doors to the world for twenty years In his early chapters Marc L Moskowitz provides the historical background necessary to understand the contemporary Mandopop scene beginning with the birth of Chinese popular music in the East Asian jazz Mecca of 1920s Shanghai A brief overview of alternative musical genres in the PRC such as Beijing rock and revolutionary opera is included The section concludes with a look at the manner in which Taiwan's musical ethos has influenced the mainland's music industry and how Mandopop has brought Western music and cultural values to the PRC This leads to a discussion of Taiwan pop's exceptional hybridity beginning with foreign influences during the colonial period under the Dutch and Japanese and continuing with the country's political cultural and economic alliance with the U S Moskowitz addresses the resulting wealth of transnational musical influences from the rest of East Asia and the U S and Taiwan pop's appeal to audiences in both the PRC and Taiwan In doing so he explores how Mandopop's songs of sorrow with their ubiquitous themes of loneliness and isolation engage a range of emotional expression that resonates strongly in the PRC Later chapters examine the construction of male and female identities in Mandopop and look at the widespread condemnation of the genre by critics Drawing on analyses and data from earlier chapters including interviews with dozens of performers song writers and lay people in Taipei and Shanghai Moskowitz attempts to answer the question Why if the music is as bad as some assert is it so central to the lives of the largest population in the world To answer he highlights Mandopop's important contribution as a poetic lament that simultaneously embraces and protests modern life *Cries of Joy Songs of Sorrow* is a highly readable introduction to an important but understudied East Asian phenomenon It will find a ready audience among scholars and students of Chinese and Taiwanese popular culture as well as musicologists studying transnational music flows and non Western popular music

*The British Blues Network* Andrew Kellett, 2017-09-19 An exciting new examination of how African American blues music was emulated and used by white British musicians in the late 1950s and early 1960s

Popular Music and Society Brian Longhurst, 2007-05-07 This new edition of *Popular Music and Society* fully revised and updated continues to pioneer an

approach to the study of popular music that is informed by wider debates in sociology and media and cultural studies Astute and accessible it continues to set the agenda for research and teaching in this area The textbook begins by examining the ways in which popular music is produced before moving on to explore its structure as text and the ways in which audiences understand and use music Packed with examples and data on the contemporary production and consumption of popular music the book also includes overviews and critiques of theoretical approaches to this exciting area of study and outlines the most important empirical studies which have shaped the discipline Topics covered include The contemporary organisation of the music industry The effects of technological change on production The history and politics of popular music Gender sexuality and ethnicity Subcultures Fans and music celebrities For this new edition two whole new chapters have been added on performance and the body and on the very latest ways of thinking about audiences and the spaces and places of music consumption This second edition of *Popular Music and Society* will continue to be required reading for students of the sociology of culture media and communication studies and popular culture

*The Oxford Handbook of Music and Virtuality* Sheila Whiteley, Shara Rambarran, 2016 Has the virtual invaded the realm of the real or has the real expanded its definition to include what once was characterized as virtual With the continual evolution of digital technology this distinction grows increasingly hazy But perhaps the distinction has become obsolete perhaps it is time to pay attention to the intersections mutations and transmutations of the virtual and the real Certainly it is time to reinterpret the practice and study of music The *Oxford Handbook of Music and Virtuality* edited by Sheila Whiteley and Shara Rambarran is the first book to offer a kaleidoscope of interdisciplinary perspectives from scholars around the globe on the way in which virtuality mediates the dissemination acquisition performance creation and reimagining of music The *Oxford Handbook of Music and Virtuality* addresses eight themes that often overlap and interact with one another Questions of the role of the audience artistic agency individual and communal identity subjectivity and spatiality repeatedly arise Authors specifically explore phenomena including holographic musicians and virtual bands and the benefits and detriments surrounding the free circulation of music on the internet In addition the book investigates the way in which fans and musicians negotiate gender identities as well as the dynamics of audience participation and community building in a virtual environment The handbook rehistoricizes the virtual by tracing its progression from cartoons in the 1950s to current industry innovations and changes in practice Well grounded and wide reaching this is a book that students of any number of disciplines from Music to Cultural Studies have awaited

**The Place of Music** Andrew Leyshon, David Matless, George Revill, 1998-03-21 Music is omnipresent in human society but its language can no longer be regarded as transcendent or universal Like other art forms music is produced and consumed within complex economic cultural and political frameworks in different places and at different historical moments Taking an explicitly spatial approach this unique interdisciplinary text explores the role played by music in the formation and articulation of geographical imaginations local regional national and global Contributors show how music's facility to be

recorded stored and broadcast to be performed and received in private and public and to rouse intense emotional responses for individuals and groups make it a key force in the definition of a place Covering rich and varied terrain from Victorian England to 1960s Los Angeles to the offices of Sony and Time Warner and the landscapes of the American Depression the volume addresses such topics as the evolution of musical genres the globalization of music production and marketing alternative and hybridized music scenes as sites of localized resistance the nature of soundscapes and issues of migration and national identity

**Oh Boy!** Freya Jarman-Ivens, 2013-09-27 From Muddy Waters to Mick Jagger Elvis to Freddie Mercury Jeff Buckley to Justin Timberlake masculinity in popular music has been an issue explored by performers critics and audiences From the dominance of the blues singer over his woman to the sensitive singer songwriter popular music artists have adopted various gendered personae in a search for new forms of expression Sometimes these roles shift as the singer ages attitudes change or new challenges on the pop scene arise other times the persona hardens into a shell like mask that the performer struggles to escape Oh Boy Masculinities and Popular Music is the first serious study of how forms of masculinity are negotiated constructed represented and addressed across a range of popular music texts and practices Written by a group of internationally recognized popular music scholars including Sheila Whiteley Richard Middleton and Judith Halberstam these essays study the concept of masculinity in performance and appearance and how both male and female artists have engaged with notions of masculinity in popular music

**Continuum Encyclopedia of Popular Music of the World**, 2003-01-30 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](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

The Popular Music Studies Reader Andy Bennett, Barry Shank, Jason Toynbee, 2006 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

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](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

Fashion and Music Janice Miller, 2011-07-01 The relationship between popular music and fashion has been a culturally significant one since the 1950s and this book explores how music and musicians play a key role in the shaping of identity taste and consumption Using a range of historical and contemporary examples this book uncovers the way in which fashion and music have worked to shape contemporary attitudes to bodies and identities Focusing on performers as much as fans on the mainstream as much as the underground Fashion and Music provides a lens through which to examine themes of gender sexuality ageing and youth ethnicity body image consumer culture fandom and postmodernity

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