

Rock Music Culture And Business

Music, Culture, and Society
Music, Culture, and Experience
Music, Popular Culture, Identities
The Routledge Companion to Music and Visual Culture
Studying Popular Music Culture
Musical Culture and the Spirit of Irish Nationalism, 1848–1972
Two Lectures in the Form of a Pair: Music, Culture, and History [and] Structuralism and Music
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Understanding Popular Music Culture
Networked Music Cultures
How to Understand Music
A Hundred Years of Music in America
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The Musical World
The Oxford Handbook of the New Cultural History of Music
Lessons in Musical History
Whitehall music examinations, a guide to the music examinations of the Education department
Multiculturalism and the Representation of Culture in the 1995 Elementary Music Series
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Tim Shephard
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Richard Parfitt
Gilbert Chase
Andrew Blake
Roy Shuker
Raphaël Nowak
William Smythe
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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 maaultsby rose rosengard 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

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 iransians 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

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

a fully revised and updated edition of this widely adopted textbook the first edition was published in 2003 by hodder

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

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

this extensively revised new edition of understanding popular music culture provides an accessible and comprehensive introduction to the production distribution consumption and meaning of popular music and the difficulties and debates that surround the analysis of popular culture and popular music reflecting the continued expansion of popular music studies the changing music industry and the impact of new technologies roy shuker explores key subjects that shape our experience of music including music production musicians and stars musical texts music video and mtv audiences and fans scenes and subcultures and music as political activism and ideology this heavily revised and updated fourth edition includes the role of social network sites marketing and music retail the decline of the traditional model of the sound recording companies music genres cover songs and the album canon case studies of artists such as robert johnson the sex pistols shania twain and lady gaga a comprehensive discography based around musical metagenres along with suggestions for further reading listening and viewing the book now has an accompanying website with focus questions and

further study activities for each chapter additional case studies and links to relevant websites

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

as the field of cultural history grows in prominence in the academic world an understanding of the history of culture has become vital to scholars across disciplines the oxford handbook of the new cultural history of music cultivates a return to the fundamental premises of cultural history in the cutting edge work of musicologists concerned with cultural history and historians who deal with music in this volume noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience understanding and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art the oxford handbook of the new cultural history of music fosters and reflects a sustained dialogue about their shared goals and techniques rejuvenating their work with new insights into the field itself

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