



Cultures Of Popular Music

Andy Bennett



Cultures Of Popular Music:

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

Studying Popular Music Culture Tim Wall, 2013-02-28 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

Music, Popular Culture, Identities , 2016-09-12 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 C te 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

Music Genres and Corporate Cultures Keith Negus, 1999 *Music Genres and Corporate Cultures* explores the seemingly haphazard workings of the music industry tracing the uneasy relationship between economics and culture entertainment corporations and the artists they sign Keith Negus examines the contrasting strategies of major labels like Sony and Polygram in managing different genres artists and staff How do takeovers affect the treatment of artists Why has Polygram been perceived as too European to attract US artists And how did Warner s wooden floors help them sign Green Day Through in depth case studies of three major genres rap country and salsa Negus explores the way in which the music industry recognises and rewards certain sounds and how this influences both the creativity of musicians and their audiences He examines the tension between raps public image as the spontaneous music of the streets and the practicalities of the market and asks why country labels and radio stations promote top selling acts like Garth Brooks over hard to classify artists like Mary Chapin Carpenter and how the lack of soundscan systems in Puerto Rican record shops affects salsa music s position on the US Billboard chart Drawing on over seventy interviews with music industry personnel in Britain and the United States *Music Genres and Corporate Cultures* shows how the creation circulation and consumption of popular music is shaped by record companies and corporate business styles while stressing that music production takes within a broader culture not totally within the control of large corporations

Popular Music and Youth Culture Andy Bennett, 2000-04-01 Combining a critical evaluation of recent work on youth music and local identity with original ethnographic work this book provides a wide ranging study of music and style centered youth cultures in a local context Detailed studies of dance music rap bhangra and progressive rock examine how these musical styles become part of daily life in different urban settings In addition the book features exploration of white hip hop culture in Britain the socio cultural significance of local pub venues and the increasing popularity of tribute bands

Music Cultures in the United States Ellen Koskoff, 2005 *Music in the United States* is a basic textbook for any introduction to American music course Each American music culture is covered with an introductory article and case studies of the featured culture

Popular Music Chris Rojek, 2011-08-09 This collection focuses on social science perspectives on popular music since the late 1970s when the drift away from Musicology started The latter focuses upon music as a sequence of notes and silence rather than the social economic cultural and political contexts in which popular music is produced exchanged and consumed Since the 1970s social scientists like Simon Frith Larry Grossberg Will Straw Paul Willis Andy Bennett Keith Negus Howard Becker and Sarah Thornton have intensively examined the phenomenon of popular music from a social science and cultural studies perspective This is part of the same move in the social and cultural sciences that has magnified Visual Culture Celebrity Culture Television Studies Film Studies Media Communication Fashion and much else besides as legitimate subjects for academic enquiry This move has become known as the Cultural Turn This

collection launches from the Cultural Turn but it will also incorporate key articles from the early social science of pop music. The aim will be to provide researchers and libraries with a four volume distillation of the best that has been thought and published in the academic study of popular music. Volume One History and Theoretical Traditions provides the historical and theoretical anchor for the remainder of the set. Volume Two Mode of Production brings together material that relates the production of popular music to technology, production, distribution and consumption amongst others. Volume Three Institutions of Popular Music examines the academic literature on the main social and cultural intermediaries of popular music such as impression managers, new systems of music promotion and informal politics. Volume Four Cultures and Subcultures of Popular Music guides the reader through music subcultures, audiences and globalization.

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.

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

Religion and Change in Modern Britain Linda Woodhead, Rebecca Catto, 2013-03-01 This book offers a fully up to date and comprehensive guide to religion in Britain since 1945 A team of leading scholars provide a fresh analysis and overview with a particular focus on diversity and change They examine relations between religious and secular beliefs and institutions the evolving role and status of the churches the growth and settlement of non Christian religious communities the spread and diversification of alternative spiritualities religion in welfare education media politics and law theoretical perspectives on religious change The volume presents the latest research including results from the largest ever research initiative on religion in Britain the AHRC ESRC Religion and Society Programme Survey chapters are combined with detailed case studies to give both breadth and depth of coverage The text is accompanied by relevant photographs and a companion website

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 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

Perspectives on German Popular Music Michael Ahlers, Christoph Jacke, 2016-11-25 In this book native popular musicologists focus on their own popular music cultures from Germany Austria and Switzerland for the first time from subcultural to mainstream phenomena from the 1950s to contemporary acts Starting with an introduction and two chapters on the histories of German popular music and its study the volume then concentrates on focused detailed and yet concise close readings from different perspectives including particular historical East and West German perspectives mostly focusing on the music and its

protagonists Moreover these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres such as Punk or Hip Hop There are additional chapters on characteristically German developments within music media journalism and the music industry The book will contribute to a better understanding of German Austrian and Swiss popular music and will interconnect international and especially Anglo American studies with German approaches The book as a consequence will show close connections between global and local popular music cultures and diverse traditions of study

Popular Music Studies: Select I John Shepherd,1997 The first authoritative guide to scholarly literature on popular music of the world includes some 8 300 entries covering every non biographical aspect of the field including genres the industry social and cultural contexts musical practices geographical locations and theory and method The bibliography serves as an announcement of the forthcoming Encyclopedia of Popular Music of the World Distributed in the US by Books International Annotation copyrighted by Book News Inc Portland OR

Feminism, Femininity, and Popular Culture Joanne Hollows,2000 Accessible introductory student guide which identifies key feminist approaches to popular culture from the 1960s to the present The only introduction to both feminist cultural studies and feminism and popular culture published in the UK Presents its information in a reader friendly series of case studies on women s filmromantic fictionsoap operaconsumption and material culturefashion and beauty proacticesyouth culture and popular music Will appeal to students across a wide range of disciplines as a variety of popular cultural forms are discussed

Understanding Popular Music Culture Roy Shuker,2008 Focusing on the variety of genres that make up pop music Roy Shuker explores key subjects which shape our experience of music such as music production the music industry music policy fans audiences and subcultures

Countercultures and Popular Music Professor Sheila Whiteley,Mr Jedediah Sklower,2014-06-28 Counterculture emerged as a term in the late 1960s and has been re deployed in more recent decades in relation to other forms of cultural and socio political phenomena This volume provides an essential new academic scrutiny of the concept of counterculture and a critical examination of the period and its heritage

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 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 Clubcultures Reader** Steve Redhead, Derek Wynne, Justin O'Connor, 1998-10-15 This reader in popular cultural studies meets the need for an up to date collection of readings on contemporary youth cultures and youth music

Networked Music Cultures Raphaël Nowak, Andrew Whelan, 2016-09-16 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

Popular Music on Screen John Mundy, 1999 Popular Music on Screen examines the relationship between popular music and the screen from the origins of Hollywood musical to contemporary developments in music television and video Through detailed examination of films television programmes and popular music together with analysis of the economic technological and cultural determinants which impact upon their production and consumption the book argues that popular music has been increasingly influenced by its visual economy Though engaging with the debates which surround postmodernism the book suggests that what most characterizes the relationship between popular music and the screen media is a strong sense of continuity expressed through institutional structures representational strategies and the ideology of entertainment

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