

Country music a cultural and stylistic history .pdf

The Cultural Study of Music Music in the Dialogue of Cultures Repeating Ourselves Music and Youth Culture Popular Music and Cultural Policy Music and Cultural Theory Music in Cultural Context Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries The Oxford Handbook of the New Cultural History of Music Music as Cultural Practice, 1800-1900 Manifestations of Collective Identity in Country Music - Cultural, Regional, National Networked Music Cultures Music Cultures in the United States The Cultural Study of Music Cultures of Popular Music Studying Popular Music Culture Music, Space and Place Who Needs Classical Music? Music as Social and Cultural Practice The Cultural Study of Music International Relations, Music and Diplomacy Sound Identities Music and the Politics of Culture Music, Imagination, and Culture Music and Irish Cultural History Music and Social Movements Discographies Lessons from the World Facing the Music Resounding International Relations Music and Cultural Rights The Times They are A-changin' Popular Music Western Music and Its Others Cultural Codes Music as Intangible Cultural Heritage Popular Music Music in Irish Cultural History Club Cultures Popular Music Scenes and Cultural Memory

The Cultural Study of Music *2013-01-11*

first published in 2003 routledge is an imprint of taylor francis an informa company

Music in the Dialogue of Cultures *1991*

chiefly a collection of papers from the symposium music in the dialogue of cultures traditional music and cultural policy held in berlin november 8 12 1988 and organized by the international institute for comparative music studies and documentation

Repeating Ourselves 2005-09-13

annotation fink looks at minimalist music as part of a much larger trend in american culture which encompasses modern art television commercial advertising pedagogy club culture religion and much more

Music and Youth Culture *2006-01-05*

music and youth culture offers a groundbreaking account of how music interacts with young people's everyday lives drawing on interviews with and observations of youth groups together with archival research it explores young people's enactment of music tastes and performances and how these are articulated through narratives and literacies an extensive review of the field reveals an unhealthy emphasis on committed fanatical spectacular youth music cultures such as rock or punk on the contrary this book argues that ideas about youth subcultures and club cultures no longer apply to today's young generation rather archival findings show that the music and dance cultures of youth in 1930s and 1940s Britain share more in common with youth today than the countercultures and subcultures of the 1960s and 1970s by focusing on the relationship between music and social interactions the book addresses questions that are scarcely considered by studies stuck in the youth cultural worlds of subcultures club cultures and post subcultures what are the main influences on young people's music tastes how do young people use music to express identities and emotions to what extent can today's youth and their music seem radical and progressive and how is the special relationship between music and youth culture played out in everyday leisure education and work places

Popular Music and Cultural Policy *2017-10-02*

popular music is increasingly visible in government strategies and policies while much has been written about the expanding flow of music products and music creativity in emphasising the global nature of popular music little attention has been paid to the flow of ideas about policy formation and debates between regions and nations this book examines specific regional and national histories and the different cultural values placed on popular music the state emerges as a key site of tension between high and low culture music as art versus music as commerce public versus private interests the right to make noisy art versus the right to a good night's sleep the political economy of urban popular music is a strong focus examining attempts to combine and complement arts and cultural policies with creative city and creative industries strategies the anglophone case studies of policy contexts within in Canada Britain the US and Australia reveal how the everyday influence and use of popular music is also about questions of aesthetics funding and power this book was originally published as a special issue of the international journal of cultural policy

Music and Cultural Theory *1997-08-22*

in this book Shepherd and Wicke make a bold and original contribution to the understanding of music as a form of

human expression they argue that music is fundamental to social life music is not merely a form of leisure or entertainment it is central to the very formation and reproduction of human societies the authors pursue this argument through a wide ranging assessment of some of the major cultural theoretical contributions to understanding music theories of culture linguistic theories structuralist and post structuralist theories and psychoanalytic theories of music are carefully explained and critically examined the authors then develop their own account of music as a non referential yet material form of human expression which embodies and conveys principles of symbolic structuring they emphasize the human body as a principal site for the musical mediation of social and symbolic processes music and cultural theory establishes new links between musicology and cultural studies showing how each discipline can inform and enrich the other it will be recommended reading for students and professionals in musicology media and communication studies cultural studies and the sociology of culture

Music in Cultural Context 1996

patricia shehan campbell asks eight ethnomusicologists to provide information on a specific culture and give advice on introducing that culture s music to the classroom setting in this series of eight interviews that first appeared in music educators journal

Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries 2014-01-28

peter philips c 1560 1628 was an english organist composer priest and spy he was embroiled in multifarious intersecting musical social religious and political networks linking him with some of the key international players in these spheres despite the undeniable quality of his music philips does not fit easily into an overarching progressive view of music history in which developments taking place in centres judged by historians to be of importance are given precedence over developments elsewhere which are dismissed as peripheral these principal loci of musical development are given prominence over secondary ones because of their perceived significance in terms of later music however a consideration of the networks in which philips was involved suggests that he was anything but at the periphery of the musical cultural religious and political life of his day in this book philips s life and music serve as a touchstone for a discussion of various kinds of network in the late sixteenth and early seventeenth centuries the study of networks enriches our appreciation and understanding of musicians and the context in which they worked the wider implication of this approach is a constructive challenge to orthodox historiographies of western art music in the early modern period

The Oxford Handbook of the New Cultural History of Music *2011-09-29*

this volume demonstrates a new approach to cultural history as it is now being practiced by both historians and musicologists in their quest to grasp the realms of human experience understanding communication and meaning through the study of music and of musical practices characteristic of their approach is to employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the new cultural history and new musicology of the 1980s with recent social sociological and anthropological theories or those which attempt to ground language and symbols within both social reality and a social field of power

Music as Cultural Practice, 1800-1900 *1993-11-24*

in music as cultural practice lawrence kramer adapts the resources of contemporary literary theory to forge a genuinely new discourse about music rethinking fundamental questions of meaning and expression he demonstrates how european music of the nineteenth century collaborates on equal terms with textual and sociocultural practices in the constitution of self and society in kramer s analysis compositional processes usually understood in formal or emotive terms reappear as active forces in the work of cultural formation thus beethoven s last piano sonata op 111 forms both a realization and a critique of romantic utopianism liszt s faust symphony takes bourgeois gender ideology into a troubled embrace wagner s tristan und isolde articulates a basic change in the cultural construction of sexuality through such readings kramer works toward the larger conclusion that nineteenth century european music is concerned as much to challenge as to exemplify an ideology of organic unity and subjective wholeness anyone interested in music literary criticism or nineteenth century culture will find this book pertinent and provocative

Manifestations of Collective Identity in Country Music – Cultural, Regional, National *2011-12-01*

inhaltsangabe introduction all american music reflects the landscape from which it springs and as that landscape changes chewed up by the developments and industry and environmental disasters as the air we heave in and out of our lungs is filled with new particles as the water we drink gets its fluoride levels regulated and mineral content tweaked it makes perfect sense that american music becomes slicker more machinated less like reality we are all subject to our environs fashioned and chiseled and sanded into shapes we have highways for arteries and clouds for brains and sticks for bones the sounds we make are americana as one of the first musical expressions of the united states country music represents the values and ideals on which the nation was founded country music can be seen as the epitome of the american dream it has its origins in the 19th century when cowboys were working in the fields

and riding through the lonely prairie an image that has been romanticized by numerous hollywood movies this thesis focuses on country music as a genre as well as the identity which it represents and by which audience and performers are linked country music can be regarded as the music of southern working class americans since before the civil war the south has always been looked down upon as being primitive simple minded and extremely religious having its roots in the south country music has had to face substantial criticism in terms of unsophistication and over sentimentalization due to a shift in national economic power the united states have become increasingly southernized both culturally and musically southern culture and identity have become desirable this phenomenon allowed country music to shed its dubious reputation and gain popularity across the country this paper will shine a light on the american south as a cultural region that has more to offer than what meets the eye southern working class culture and its core values are going to be described and put in context with country music as a form of cultural expression central themes in american country music are family love heartbreak work friends religion and patriotism characteristic for the country music genre are its narrative structures which by telling a story enhance its ability to form a collective identity as well as a connection between the narrator the performer and the audience however country musicians are not solely messengers of the

Networked Music Cultures 2016-09-27

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

Music Cultures in the United States 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

The Cultural Study of Music 1982

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

Cultures of Popular Music 2001-12-16

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

Studying Popular Music Culture 2013-02-28

music space and place examines the urban and rural spaces in which music is experienced produced and consumed the editors of this collection have brought together new and exciting perspectives by international

researchers and scholars working in the field of popular music studies underpinning all of the contributions is the recognition that musical processes take place within a particular space and place where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances important discourses are explored concerning national culture and identity as well as how identity is constructed through the exchanges that occur between displaced peoples of the world's many diasporas music helps to articulate a shared sense of community among these dispersed people carving out spaces of freedom which are integral to personal and group consciousness a specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in cuba france italy new zealand and south africa new research is also presented on the authorial presence in production within the domain of the commercially driven anglo american music industry the issue of authorship and creativity is tackled alongside matters relating to the production of musical texts themselves and demonstrates the gender politics in pop underlying music space and place is the question of how the disciplines informing popular music studies sociology musicology cultural studies media studies and feminism have developed within a changing intellectual climate the book therefore covers a wide range of subject matter in relation to space and place including community and identity gender race vernaculars power performance and production

Music, Space and Place *2017-10-03*

considering the value of classical music in contemporary society julian johnson argues that it is distinctive because it works differently to most of the other kinds of music that people are exposed to

Who Needs Classical Music? 2002

essays dealing with the controversial concept of the work and how far social and cultural practices are integral to it

Music as Social and Cultural Practice 2007

what is the relationship between music and culture the first edition of the cultural study of music a critical introduction explored this question with groundbreaking rigor and breadth now this second edition refines that original analysis while examining the ways the field has developed in the years since the book's initial publication including contributions from scholars of music cultural studies anthropology sociology and psychology this anthology provides a comprehensive introduction to the study of music and culture it includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world musics for the second edition the original essays have been revised and nine new chapters have been added covering themes such as race religion geography

technology and the politics of music with an even broader scope and a larger roster of world renowned contributors the cultural study of music is certain to remain a canonical text in the field of cultural musicology

The Cultural Study of Music 2012-03-12

this volume explores the interrelation of international relations music and diplomacy from a multidisciplinary perspective throughout history diplomats have gathered for musical events and musicians have served as national representatives whatever political unit is under consideration city states empires nation states music has proven to be a component of diplomacy its ceremonies and its strategies following the recent acoustic turn in its theory the authors explore the notion of musical diplomacies and ask whether and how it differs from other types of cultural diplomacy accordingly sounds and voices are dealt with in acoustic terms but are not restricted to music per se also taking into consideration the voices speech of musicians in the international arena read an interview with the editors here sciencespo.fr/series/content/international-relations-music-and-diplomacy-sounds-and-voices-international-stage

International Relations, Music and Diplomacy 2018-01-22

if it can be argued that young people construct their identities through the social formation of boundaries then it is important to uncover how social cultural and political boundaries are created and lived through popular music this is both a pedagogical and political concern

Sound Identities 1999

annotation musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open this gap between image and the experience it models offers a source of compositional creativity different musical cultures embody different ways of imagining sound as music drawing on psychological and philosophical materials as well as the analysis of specific musical examples cook here defines the difference between music theory and aesthetic criticism and affirms the importance of the ordinary listener in musical culture

Music and the Politics of Culture 1989

publisher and editors change over the course of the series

Music, Imagination, and Culture 1990

building on their studies of sixties culture and theory of cognitive praxis ron eyerman and andrew jamison examine the mobilization of cultural traditions and formulation of new collective identities through the music of activism they combine a sophisticated theoretical argument with historical empirical studies of nineteenth century populists and twentieth century labour and ethnic movements focusing on the interrelations between music and social movements in the united states and the transfer of those experiences to europe specific chapters examine folk and country music black music music of the 1960s movements and music of the swedish progressive movement this highly readable book is among the first to link the political sociology of social movements to cultural theory

Music and Irish Cultural History 1995

experiencing disco hiphop house techno drum n bass and garage discographiestraces the history of ideas about music and dance in western culture

Music and Social Movements 1998-02-28

facing the music provides a rich resource for reflection and practice for all those involved in teaching and learning music in culturally diverse environments from policy makers to classroom teachers schippers gradually unfolds the complexities and potential of learning and teaching music out of context

Discographies 1999

this book explores a provocative area of inquiry for critical theory and research into world politics and popular culture music not just because political science barely engages with anything musical but also because it is clear that many opportunities for critical scholarship and reflection on global politics and economics are present in the spaces and relationships created by organized sound it is easy to focus on the textual elements of music but there is more at stake than just the words critical reflection on the intersections between music and politics also need to take into account the visceral and non verbal elements such as counterpoint and harmony polyphony and dissonance noise rhymes rhythms performance and the visual aural dimensions to music making

Lessons from the World 1991

global and local perspectives on the meaning and significance of cultural rights through music

Facing the Music 2010

in this book the author analyses why it has become natural to regard rock and pop music as cultural practice today and what were the reasons for the parallel evolution of youth cultures as the typical rock audience

Resounding International Relations 2016-09-23

western music and its others will be taken as an important book signalling a new turn within the field it takes the best features of traditional rigorous scholarship and brings these to bear upon contemporary more speculative questions the level of theoretical sophistication is high the studies within it are polemical and timely and of lasting scholarly value will straw co editor of theory rules art as theory theory and art the great value of this collection lies in the wealth of questions that it raises questions that together crystallize the recent concerns of musicology with force and clarity but it also lies in the authors resistance to the easy postmodernist answers that threaten to turn new musicology prematurely grey the editors comprehensive intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform it alone is worth the price of the book richard taruskin author of stravinsky and the russian traditions a biography of the works through mavra when cultural studies methods first appeared in musicology 15 years ago they triggered a storm of polemics that sometimes overshadowed the important issues being raised as the canon wars recede however scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place the study of music and its political meanings western music and its others brings together leading musicologists ethnomusicologists and specialists in film and popular music to explore the ways european and north american musicians have drawn on or identified themselves in tension with the musical practices of others in a series of essays ranging from examination of the orientalist tropes of early 20th century modernists to the tangled claims for ownership in today s world music the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems a timely intervention that should help push music studies to the next level susan mcclary author of conventional wisdom the content of musical form 2000 this collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory the essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music sophisticated theory erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music lawrence grossberg author of dancing in spite of myself

Music and Cultural Rights 2009

no art can survive without an understanding of and dedication to the values envisioned by its creators no culture over time has existed without a belief system to sustain its survival black music is no different in cultural codes makings of a black music philosophy william c banfield engages the reader in a conversation about the aesthetics and meanings that inform this critical component of our social consciousness by providing a focused examination of the historical development of black music artistry banfield formulates a useable philosophy tied to how such music is made shaped and functions in so doing he explores black music culture from three angles history education and the creative work of the musicians who have moved the art forward in addition to tracing black music from its african roots to its various contemporary expressions including jazz soul r b funk and hip hop banfield profiles some of the most important musicians over the last century w c handy scott joplin louis armstrong duke ellington count basie mary lou williams john coltrane james brown jimi hendrix and stevie wonder among others cultural codes provides an educational and philosophical framework for students and scholars interested in the traditions the development the innovators and the relevance of black music

The Times They are A-changin' 1999

this open access book offers an interdisciplinary perspective and presents various case studies on music as ich highlighting the importance and functionality of music to stimulating social innovation and entrepreneurship intangible cultural heritage ich covers the traditions or living expressions proposed by the 2003 convention for the safeguarding of the intangible cultural heritage in five areas including music to understand the relationship between immaterial and material uses and inherent cultural landscapes this open access book analyzes the symbolic political and economic dimensions of music the authors highlight the continuity and current functionality of these artistic forms of expression as well as their lively and changing character in continuous transformation topics include the economic value and impact of music strategies for social innovation in the music sector music management and public policies to promote cultural and creative industries resumen de la editorial

Popular Music 1995

with key concepts in popular music roy shuker presents a comprehensive a z glossary of the main terms and concepts used in the study of popular music

Western Music and Its Others 2000-10-15

this collection of essays on the subject of music and irish identity covers a number of different musical genres and periods produced in a coherent volume representing a significant intervention within the field of irish music studies the main articles include the re establishment of music as a key object of irish cultural studies the theoretical limitations of traditional musicology and the development of new methodologies specifically designed to address the demands of irish music in all its aspects with chapters ranging from the politics of betrayal in the songs of thomas moore to the use of music in the award winning film once the book offers an analysis of key moments from irish cultural history considered from the perspective of music winner of the 2010 acis michael j durkan prize for books on language and culture

Cultural Codes 2009-12-10

this is an innovative contribution to the study of popular culture focusing on the youth cultures that revolve around dance clubs and raves

Music as Intangible Cultural Heritage 2021

this volume explores the ways in which music scenes are not merely physical spaces for the practice of collective musical life but are also inscribed with and enacted through the articulation of cultural memory and emotional geography the book draws on empirical data collected in cites throughout australia in terms of understanding the relationship between music scenes and participants much of the existing popular music literature tends to avoid one key aspect of scene its predominant past tense and memory based nature nascent music scenes may be emergent and on going but their articulation in the present is often based on past events ideas and histories there is a noticeable gap between the literature concerning popular music ethnography and the growing body of work on cultural memory and emotional geography this book is a study of the conceptual formation and use of music scenes by participants it is also an investigation of the structures underpinning music scenes more generally

Popular Music 2005

Music in Irish Cultural History 2009

Club Cultures 2013-08-23

Popular Music Scenes and Cultural Memory 2016-11-23