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**KEY=POPULAR - ZOE TANIYA**

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**UNDERSTANDING POPULAR MUSIC CULTURE**

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*Routledge* This extensively revised and expanded fifth edition of **Understanding Popular Music Culture** provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website ([www.routledge.com/cw/shuker](http://www.routledge.com/cw/shuker)), which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

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## UNDERSTANDING POPULAR MUSIC

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*Psychology Press* Focussing 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.

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## UNDERSTANDING POPULAR MUSIC

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*Routledge* **Understanding Popular Music** is a comprehensive introduction to the history and meaning of popular music. It begins with a critical assessment of the different ways in which popular music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music. Drawing on the recent work of music scholars and the popular music press, Shuker explores key subjects which shape our experience of music, including music production, the music industry, music policy, fans, audiences and subcultures, the musician as 'star', music journalism, and the reception and consumption of popular music. This fully revised and updated second edition includes: \*case studies and lyrics of artists such as Shania Twain, S Club 7, The Spice Girls and Fat Boy Slim \* the impact of technologies including on-line delivery and the debates over MP3 and Napster \* the rise of DJ culture and the changing idea of the 'musician' \* a critique of gender and sexual politics and the discrimination which exists in the music industry \* moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice-T \* a comprehensive discography, guide to further reading and directory of websites.

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## POPULAR MUSIC

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### THE KEY CONCEPTS

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*Psychology Press* 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.

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## WAX TRASH AND VINYL TREASURES: RECORD COLLECTING AS A SOCIAL PRACTICE

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*Ashgate Publishing, Ltd.* This study examines the history of record collecting; profiles collectors and the collecting process; considers categories—especially music genres—and types of record collecting; and outlines and discusses the infrastructure within which collecting operates. Shuker situates this discussion within the broader literature on collecting, along with issues of cultural consumption, social identity and 'the construction of self' in contemporary society. Record collecting is both fascinating in its own right, and provides insights into broader issues of nostalgia, consumption and material culture.

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## POPULAR MUSIC FANDOM

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### IDENTITIES, ROLES AND PRACTICES

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*Routledge* This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies, audience research, and media fandom. The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research, raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments. Exploring the topic in this way broaches questions on how to define, theorize, and empirically research popular music fan culture, and how music fandom relates to other roles, practices, and forms of social identity. Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate, systematize, and legitimate dimensions of it as an emotionally-engaged form of consumerism. Once perceived as the pariah practice of an overly attached audience, media fandom has become a standardized industrial subject-position called upon to sell box sets, concert tickets, new television series, and special editions. Meanwhile, recent scholarship has escaped the legacy of interpretations that framed fans as passive, pathological, or defiantly empowered, taking its object seriously as a complex formation of identities, roles, and practices. While popular music studies has examined some forms of identity and audience practice, such as the way that people use music in daily life and listener participation in subcultures, scenes and, tribes, this volume is the first to examine music fans as a specific object of study.

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### THE ADORING AUDIENCE

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### FAN CULTURE AND POPULAR MEDIA

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*Routledge* First published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

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### POPULAR MUSIC GENRES

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### AN INTRODUCTION

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*Routledge* An accessible introduction to the study of popular music, this book takes a schematic approach to a range of popular music genres, and examines them in terms of their antecedents, histories, visual aesthetics, and sociopolitical contexts. Within this interdisciplinary and genre-based focus, readers will gain insights into the relationships between popular music, cultural history, economics, politics, iconography, production techniques, technology, marketing, and musical structure.

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## POPULAR MUSIC: THE KEY CONCEPTS

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*Taylor & Francis* Now in an updated fourth edition, this popular A-Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture. With new and expanded entries on genres and subgenres, the text comprehensively examines the social and cultural aspects of popular music, taking into account the digital music revolution and changes in the way that music is manufactured, marketed and delivered. New and updated entries include: Age and youth Black music Digital music culture K-Pop Mash-ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included throughout, *Popular Music: The Key Concepts* is an essential reference text for all students studying the social and cultural dimensions of popular music.

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## POPULAR MUSIC CULTURE

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### THE KEY CONCEPTS

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*Routledge* "Now in an updated fifth edition, this popular A-Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture, examining the social and cultural aspects of popular music, notably the impact of digital technology and changes in the way in which music is created, manufactured, marketed, and consumed. Fully revised with extended coverage of the music industries, sociological concepts and additional references to reading, listening, and viewing throughout, the book expands on the foundations of popular music culture to provide a straightforward approach to studying music. The concept of metagenres remains a central part of the book: historically, socially, and geographically situated overarching, umbrella categories, each embracing a wide range of associated genres. New or expanded entries include: Charts, Digital music culture, Country music, Education, Ethnicity, Race, Gender, Grime, Heritage, History, Indie, Synth pop, Policy, Punk rock, Streaming. *Popular Music Culture: The Key Concepts* is an essential reference tool for students studying the social and cultural dimensions of popular music"--

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## ROCK ERAS

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### INTERPRETATIONS OF MUSIC AND SOCIETY, 1954-1984

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*Popular Press* From 1954 to 1984, the media made rock n' roll an international language. In this era of rapidly changing technology, styles and culture changed dramatically, too. In the 1950s, wild-eyed Southern boys burst into national consciousness on 45 rpm records, and then 1960s British rockers made the transition from 45s to LPs. By the 1970s, rockers were competing with television, and soon MTV made obsolete the music-only formats that had first popularized rock n' roll. Paper is temporarily out

of stock, Cloth (0-87972-368-8) is available at the paper price until further notice.

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## **SOCIAL MEDIA AND MUSIC**

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### **THE DIGITAL FIELD OF CULTURAL PRODUCTION**

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*Peter Lang Pub Incorporated* This book explores social networking sites as the digital field of cultural production by loosely drawing from Pierre Bourdieu's notion of field and capital. The book examines four case studies on MySpace, YouTube, Second Life, and Indaba Music, and the roles and the impact they have on the music industry and musicians. In doing so, the author explores the groundbreaking developments that empower independent musicians and problematizes the emergence of a variety of issues symptomatic of social media environments at the height of convergence culture.

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### **CULTURAL STUDIES AS CRITICAL THEORY**

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*Routledge* First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

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## **RAISED BY WOLVES**

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### **THE STORY OF CHRISTIAN ROCK & ROLL**

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*ECW Press* An insider's look at the birth, evolution and growing popularity of Christian rock music. Unprecedented sales for music groups such as DC Talk and the Supertones, as well as the recent successes of crossover artists such as Jars of Clay, MxPx and Sixpence none the Richer have inspired interest and further investigation in this very underrated area of Rock.

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## **CULTURES OF POPULAR MUSIC**

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*McGraw-Hill Education (UK)* 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.

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## **ROCK AND ROLL**

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### **A SOCIAL HISTORY**

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*Routledge* Now updated with two new chapters and an extraordinary collection of photographs, this second edition of Paul Friedlander's *Rock and Roll: A Social History* is a smash hit. The social force of rock and roll music leaps off the page as Paul Friedlander provides impressive insights based on hits from Johnny B. Goode to Smells Like Teen Spirit and beyond. In this musical journey, Friedlander offers the melodious strains and hard-edged riffs of Elvis, the Beatles, The Who, Dylan, Clapton, Hendrix,

Motown, the San Francisco Beat, Punk, New Wave, rap, metal, 90's grunge, plus file sharing, and much more. The book is written in a refreshing, captivating style that pulls the reader in, offering no less than a complete social and cultural history of rock and roll for students and general audiences alike. Friedlander writes, 'This book chronicles the first forty years of rock/pop music history. Picture the various musical styles as locations on a giant unfolding road map. As you open the map, you travel from place to place, stopping at each chapter to sample the artistry. Don't forget to dress your imagination appropriately for this trip, because each genre is affected by the societal topography and climate that surround it. Enjoy your trip. We promise it will be a good one!'

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### **BUBBLEGUM MUSIC IS THE NAKED TRUTH**

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Essays look at the characteristics, development, and artists of the "bubblegum pop" music genre, from the Archies and the Cowsills in the 1960s to Tiffany in the 1980s and Britney Spears in the 1990s.

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### **UNDERSTANDING POPULAR MUSIC CULTURE, 5TH EDITION**

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This extensively revised and expanded fifth edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website ([www.routledge.com/cw/shuker](http://www.routledge.com/cw/shuker)), which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

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### **PLEASE ALLOW ME TO INTRODUCE MYSELF: ESSAYS ON DEBUT ALBUMS**

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*Routledge* Debut albums are among the cultural artefacts that capture the

popular imagination especially well. As a first impression, the debut album may take on a mythical status, whether the artist or group achieves enduring success or in rare cases when an initial record turns out to be an apogee for an artist. Whatever the subsequent career trajectory, the debut album is a meaningful text that can be scrutinized for its revelatory signs and the expectations that follow. **Please Allow Me to Introduce Myself: Essays on Debut Albums** tells the stories of 23 debut albums over a nearly fifty year span, ranging from Buddy Holly and the Crickets in 1957 to The Go! Team in 2004. In addition to biographical background and a wealth of historical information about the genesis of the album, each essay looks back at the album and places it within multiple contexts, particularly the artist's career development. In this way, the book will be of as much interest to sociologists and historians as to culture critics and musicologists.

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## **THE MUSIC INDUSTRY**

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## **MUSIC IN THE CLOUD**

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*John Wiley & Sons*

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## **URBAN RHYTHMS**

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## **POP MUSIC AND POPULAR CULTURE**

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## **CRITICAL CULTURAL POLICY STUDIES**

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## **A READER**

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*John Wiley & Sons* **Critical Cultural Policy Studies: A Reader** brings together classic statements and contemporary views that illustrate how everyday culture is as much a product of policy and economic determinants as it is of creative and consumer impulses.

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## **WORLD MUSIC**

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## **A GLOBAL JOURNEY - EBOOK ONLY**

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*Routledge* Authors **Terry E. Miller and Andrew Shahriari** take students around the world to experience the diversity of musical expression. **World Music: A Global Journey**, now in its third edition, is known for its breadth in surveying the world's major cultures in a systematic study of world music within a strong pedagogical framework. As one prepares for any travel, each chapter starts with background preparation, reviewing the historical, cultural, and musical overview of the region. Visits to multiple 'sites' within a region provide in-depth studies of varied musical traditions. Music analysis begins with an experimental "first impression" of the music, followed by an "aural analysis" of the sound and prominent musical elements. Finally, students are invited to consider the cultural connections

that give the music its meaning and life. Features of the Third Edition Over 3 hours of diverse musical examples. with a third audio CD of new musical examples Listening Guides analyze the various pieces of music with some presented in an interactive format online Biographical highlights of performers and ethnomusicologists updated and new ones added Numerous pedagogical aids, including "On Your Own Time" and "Explore More" sidebars, and "Questions to Consider" Popular music incorporated with the traditional Dynamic companion web site hosts new Interactive Listening Guides, plus many resources for student and instructor. Built to serve online courses. The CD set is available separately (ISBN 978-0-415-89402-9) or with its Value Pack and book (ISBN 978 0415-80823-1). For eBook users, MP3 files for the accompanying audio files are available only with the Value Pack of eBook & MP3 files (ISBN 978-0-203-15298-0). Please find instructions on how to obtain the audio files in the contents section of the eBook.

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## **MUSICOLOGY: THE KEY CONCEPTS**

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*Routledge* Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

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## **THE MEDIA**

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## **AN INTRODUCTION**

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*Routledge* Today, arguably more than at any time in the past, media are the key players in contributing to what defines reality for the citizens of Europe and beyond. This book provides an introduction to the way that the media occupy such a position of prominence in contemporary human existence. This expanded and fully updated third edition of the bestselling *The Media: An Introduction* collects in one volume thirty-six specially commissioned essays to offer unrivalled breadth and depth for an introduction to the study of contemporary media. It addresses the fundamental questions about today's media - for example, digitisation and its effects, new distribution technologies, and the implications of convergence, all set against the backdrop of a period of profound social and economic change in Europe and globally. Key features: Expert contributions on each topic Approachable, authoritative contributions provide a solid theoretical overview of the media industry and

comprehensive empirical guide to the institutions that make up the media. Further Reading and related web-resource listings encourage further study. New to this edition: New five part structure provides a broad and coherent approach to media: Part 1 Understanding the Media; Part 2 What Are the Media?; Part 3 The Media Environment; Part 4 Audiences, Influences and Effects; Part 5 Media Representations. Brand new chapters on: Approaches to Media; Media Form; Models of Media Institutions; The Media in Europe; Photography; Book Publishing; Newspapers; Magazines; Radio; Television; The Internet and the Web; News Media; Economics; Policy; Public Service Broadcasting in Europe; Censorship and Freedom of Speech; Audience Research; Sexualities; Gender; Social Class; Media and Religion; The Body, Health and Illness; Nationality and Sex Acts. Other chapter topics from the last edition fully updated A wider, more comparative focus on Europe. The Media: An Introduction will be essential reading for undergraduate and postgraduate students of media studies, cultural studies, communication studies, journalism, film studies, the sociology of the media, popular culture and other related subjects.

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## COME TOGETHER

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### JOHN LENNON IN HIS TIME

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*University of Illinois Press* Reprint. Originally published: New York: Random House, c1984.

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## WHY WE LOVE DISNEY

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### THE POWER OF THE DISNEY BRAND

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*Peter Lang Pub Incorporated* From its beginnings as a small studio in the 1920s, the Disney Company has become one of the most influential organizations in the world of entertainment. Why We Love Disney examines the influence of the Walt Disney Company and the reasons for Disney's universal appeal. Starting with the early days of Walt Disney, the book examines the company's evolution, and discusses the products and services Disney has created and marketed over the years to build its brand. Chapters focus on different elements of Disney—from characters and theme parks to music and home entertainment—to offer the reader a clear overview of the organization's history, products, management, and marketing practices. An examination of the many facets of Disney clearly shows the strategic steps the company has taken over the years to build its brand and make itself one of the major forces in the entertainment industry.

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## AS HEARD ON TV: POPULAR MUSIC IN ADVERTISING

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*Ashgate Publishing, Ltd.* The use of popular music in advertising represents one of the most pervasive mergers of cultural and commercial objectives in the modern age. Steady public response to popular music in television

commercials, ranging from the celebratory to the outraged, highlights both unresolved tensions around such partnerships and the need to unpack the complex issues behind everyday media practice. Through an analysis of press coverage and interviews with musicians, music supervisors, advertising creatives, and licensing managers, *As Heard on TV* considers the industrial changes that have provided a foundation for the increased use of popular music in advertising, and explores the critical issues and debates surrounding media alliances that blur cultural ambitions with commercial goals. The practice of licensing popular music for advertising revisits and continues a number of themes in cultural and media studies, among them the connection between authorship and ownership in popular music, the legitimization of advertising as art, industrial transformations in radio and music, the role of music in branding, and the restructuring of meaning that results from commercial exploitation of popular music. *As Heard on TV* addresses these topics by exploring cases involving artists from the Beatles to the Shins and various dominant corporations of the last half-century. As one example within a wider debate about the role of commerce in the production of culture, the use of popular music in advertising provides an entry point through which a range of practices can be understood and interrogated. This book attends to the relationship between popular culture and corporate power in its complicated variation: at times mutually beneficial and playfully suspicious of constructed boundaries, and at others conceived in strain and symbolic of the triumph of hypercommercialism.

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## THE VALUE OF POPULAR MUSIC

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### AN APPROACH FROM POST-KANTIAN AESTHETICS

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*Springer* In this book, Alison Stone argues that popular music since rock-'n'-roll is a unified form of music which has positive value. That value is that popular music affirms the importance of materiality and the body, challenging the long-standing Western elevation of the intellect above all things corporeal. Stone also argues that popular music's stress on materiality gives it aesthetic value, drawing on ideas from the post-Kantian tradition in aesthetics by Hegel, Adorno, and others. She shows that popular music gives importance to materiality in its typical structure: in how music of this type handles the relations between matter and form, the relations between sounds and words, and in how it deals with rhythm, meaning, and emotional expression. Extensive use is made of musical examples from a wide range of popular music genres. This book is distinctive in that it defends popular music on philosophical grounds, particularly informed by the continental tradition in philosophy.

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## POPULAR MUSIC AND SOCIETY

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*Polity* 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.

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## **FARGO ROCK CITY**

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### **A HEAVY METAL ODYSSEY IN RURAL NORTH DAKOTA**

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*Simon and Schuster* The year is 1983, and Chuck Klosterman just wants to rock. But he's got problems. For one, he's in the fifth grade. For another, he lives in rural North Dakota. Worst of all, his parents aren't exactly down with the long hairstyle which rocking requires. Luckily, his brother saves the day when he brings home a bit of manna from metal heaven, SHOUT AT THE DEVIL, Motley Crue's seminal paean to hair-band excess. And so Klosterman's twisted odyssey begins, a journey spent worshipping at the heavy metal altar of Poison, Lita Ford and Guns N' Roses. In the hilarious, young-man-growing-up-with-a-soundtrack-tradition, FARGO ROCK CITY chronicles Klosterman's formative years through the lens of heavy metal, the irony-deficient genre that, for better or worse, dominated the pop charts throughout the 1980s. For readers of Dave Eggers, Lester Bangs, and Nick Hornby, Klosterman delivers all the goods: from his first dance (with a girl) and his eye-opening trip to Mandan with the debate team; to his list of 'essential' albums; and his thoughtful analysis of the similarities between Guns 'n' Roses' 'Lies' and the gospels of the New Testament.

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## **LITTLE LABELS--BIG SOUND**

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### **SMALL RECORD COMPANIES AND THE RISE OF AMERICAN MUSIC**

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*Indiana University Press* \* Stories from the lean early days of American popular music \* Ten visionaries who altered the course of popular music \* Close-up portraits of risk-taking label owners who often gambled their careers and livelihoods to release music they believed in

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## **VINYL: A HISTORY OF THE ANALOGUE RECORD**

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*Routledge* Vinyl: A History of the Analogue Record is the first in-depth study of the vinyl record. Richard Osborne traces the evolution of the recording format from its roots in the first sound recording experiments to its survival in the world of digital technologies. This book addresses the

record's relationship with music: the analogue record was shaped by, and helped to shape, the music of the twentieth century. It also looks at the cult of vinyl records. Why are users so passionate about this format? Why has it become the subject of artworks and advertisements? Why are vinyl records still being produced? This book explores its subject using a distinctive approach: the author takes the vinyl record apart and historicizes its construction. Each chapter explores a different element: the groove, the disc shape, the label, vinyl itself, the album, the single, the b-side and the 12" single, and the sleeve. By anatomizing vinyl in this manner, the author shines new light on its impact and appeal.

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## **POPULAR MUSIC, STARS AND STARDOM**

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*ANU Press* **A popular fascination with fame and stardom has existed in Western culture since the late eighteenth century; a fascination that, in the twenty-first century, reaches into almost every facet of public life. The pervasive nature of stardom in modern society demands study from the perspectives of a range of distinct but thematically connected disciplines. The exploration of intersections between broader considerations of stardom and the discourses of popular music studies is the genesis for this volume. The chapters collected here demonstrate the variety of work currently being undertaken in stardom studies by scholars in Australia. The contributions range from biographical considerations of the stars of popular music, contributions to critical discourses of stardom in the industry more broadly, and the various ways in which the use of astronomical metaphors, in both cultural commentary and academic discourse, demonstrate notions of stardom firmly embedded in popular music thought. Not only do these chapters represent a range of perspectives on popular music, stars and stardom, they provide eloquent and innovative contributions to the developing discourse on stardom in popular music.**

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## **MAKING MUSIC AND ENRICHING LIVES**

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### **A GUIDE FOR ALL MUSIC TEACHERS**

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*Indiana University Press* **Addresses comprehensive, across-the-board issues that affect the teachers, students, and musicians. This book shows specifics not only about how to teach music, but also about how to motivate and inspire students of any age.**

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## **THE POPULAR AND THE SACRED IN MUSIC**

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*Routledge* **"Music, as the form of art whose name derives from ancient myths, is often thought of as pure symbolic expression and associated with transcendence. Music is also a universal phenomenon and thus a profound marker of humanity. These features make music a sphere of activity where sacred and popular qualities intersect and amalgamate. In an era**

characterised by postsecular and postcolonial processes of religious change, re-enchantment and alternative spiritualities, the intersections of the popular and the sacred in music have become increasingly multifarious. In the book, the cultural dynamics at stake are approached by stressing the extended and multiple dimensions of the sacred and the popular, hence challenging conventional, taken-for-granted and rigid conceptualisations of both popular music and sacred music. At issue are the cultural politics of labelling music as either popular or sacred, and the disciplinary and theoretical implications of such labelling. Instead of focussing on specific genres of popular music or types of religious music, consideration centres on interrogating musical situations where a distinction between the popular and the sacred is misleading, futile and even impossible. The topic is discussed in relation to a diversity of belief systems and different repertoires of music, including classical, folk and jazz, by considering such themes as origin myths, autonomy, ingenuity and stardom, authenticity, moral ambiguity, subcultural sensibilities and political ideologies"--

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## **POPULAR MUSIC, CULTURAL MEMORY, AND HERITAGE**

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*Routledge* Popular music is increasingly being represented and celebrated as an aspect of contemporary cultural history and heritage. In many places across the world, popular music heritage sites - including museums, archives, commemorative plaques adorning buildings, and what could be referred to as DIY music heritage initiatives - constitute some of the key ways in which popular music artists, scenes and events are being remembered. Bringing together a selection of wide-ranging contributions, the purpose of this book is to present a number of case studies from Europe and Australia that demonstrate the variety of ways in which popular music is being cast as cultural heritage and as a medium that invokes the collective memory of successive generations whose identity and sense of cultural belonging have often been indelibly inscribed by the musical soundscapes of their teen and early adult years. This book was originally published as a special issue of *Popular Music and Society*.

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## **POPULAR MUSIC AND PUBLIC DIPLOMACY**

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## **TRANSNATIONAL AND TRANSDISCIPLINARY PERSPECTIVES**

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*transcript Verlag* In the early years of the Cold War, Western nations increasingly adopted strategies of public diplomacy involving popular music. While the diplomatic use of popular music was initially limited to such genres as jazz, the second half of the 20th century saw a growing presence of various popular genres in diplomatic contexts, including rock, pop, bluegrass, flamenco, funk, disco, and hip-hop, among others. This volume illuminates the interrelation of popular music and public diplomacy from a transnational and transdisciplinary angle. The contributions argue

that, as popular music has been a crucial factor in international relations, its diplomatic use has substantially impacted the global musical landscape of the 20th and 21st centuries.

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## **MADE IN NUSANTARA**

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### **STUDIES IN POPULAR MUSIC**

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*Routledge* **Made in Nusantara** serves as a comprehensive introduction to the history, sociology, ethnography, and musicology of historical and contemporary popular music in maritime Southeast Asia. Each essay covers major figures, styles, and social contexts of genres of a popular nature in the Nusantara region including Malaysia, Indonesia, Brunei, Singapore, and the Philippines. Through a critical investigation of specific genres and their spaces of performance, production, and consumption, the volume is organised into four thematic areas: 1) issues in Nusantara popular music; 2) history; 3) artists and genres; and 4) national vs. local industries. Written by scholars working in the region, *Made in Nusantara* brings local perspectives to the history and analysis of popular music and critically considers conceptualisations developed in the West, rendering it an intriguing read for students and scholars of popular and global music.

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## **COMMUNICATION, CULTURAL AND MEDIA STUDIES: THE KEY CONCEPTS**

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*Routledge* **This is the third edition of an up-to-date, multi-disciplinary glossary of the concepts you are most likely to encounter in the study of communication, culture and media, with new entries and coverage of recent developments.**