

POPULAR MUSIC IN BRITAIN

EVERYDAY CULTURE

Popular Song and the Vernacular Milieu



**Edited by
MICHAEL PICKERING
AND TONY GREEN**

Everyday Culture Popular Song And The Vernacular Milieu

Julia Mitchell



Everyday Culture Popular Song And The Vernacular Milieu:

Redefining Mainstream Popular Music Sarah Baker, Andy Bennett, Jodie Taylor, 2013 Mainstream as metaphor imagining dominant culture Teenybop and the extraordinary particularities of mainstream practice Historicizing mainstream mythology the industrial organization of archives Lesbian musicalities queer strains and lesbian pop the poetics and polemics of women loving women in mainstream popular music The positioning of the mainstream in punk Kill the static temporality and change in the hip hop mainstream The contradictions of the mainstream Australian views of grunge and commercial success Elvis goes to Hollywood authenticity resistance commodification and the mainstream Walking in Memphis Elvis heritage between fan fantasy and built environment Following in mother's silent footsteps revisiting the construction of femininities in 1960s popular music Music from abroad the internationalization of the US mainstream music market 1940 90 Sounds like an official mix the mainstream aesthetics of mash up production Chasing an aesthetic tail latent technological imperialism in mainstream production The hobbyist majority and the mainstream fringe the pathways of independent music making in Brisbane Australia Off the beaten track the vernacular and the mainstream in New Zealand tramping club songs Musical listening at work mainstream musical listening practices in the office Cheesy listening popular music and ironic listening practices Bibliographie Internationale de Sociologie 1987 British Library of Political and

Economic Science, 1991 IBSS is the essential tool for librarians university departments research institutions and any public or private institution whose work requires access to up to date and comprehensive knowledge on the social sciences **A**

Companion to Cultural Studies Toby Miller, 2008-04-15 Experts from five continents provide a thorough exploration of cultural studies looking at different ideas places and problems addressed by the field Brings together the latest work in cultural studies and provides a synopsis of critical trends Showcases thirty contributors from five continents Addresses the key topics in the field the relationship of cultural studies to other disciplines and cultural studies around the world Offers a gritty introduction for the neophyte who is keen to find out what cultural studies is and covers in depth debates to satisfy the appetite of the advanced scholar Includes a comprehensive bibliography and a listing of cultural studies websites Now available in paperback for the course market **The Paradox of Musical Vernaculars** Marina Ritzarev, 2023-10-13

Musical vernaculars are a rare and challenging object of study Their sound can include everything from local folk and popular songs to random foreign hits and fragments of classic repertoire It is an everchanging element eclectic whimsical and resistant to regularity Based on the author's multicultural experience proficiency in Russian and Jewish music history and interest in anthropology this book explores the essential features of vernaculars They can have varying degrees of changeability some are quite stable and exist in closed rural or immigrant communities phylo vernacular while others are dynamic like those of an urbanized population onto vernacular These types of vernacular can turn into one another when communities migrate that is agricultural people move to cities and the townspeople settle on the land Understanding the

changes in the vernacular repertoires as something natural this book defends the value of urbanized folk music disputing the traditional view of art music composers of rural folk songs as only authentic and suitable for expressing nationalistic sentiments The book also examines unexpected interconnections between Russian and Jewish music both in their vernacular manifestations and the creative work of Sergei Slonimsky and Dmitry Shostakovich

Culture and Everyday Life Andy Bennett, 2005-07-21 Bennett provides a well organized very readable and interesting discussion of a number of significant everyday cultural forms and I am confident student readers will find the book very valuable Barry Smart University of Portsmouth Culture and Everyday Life provides students with a comprehensive overview of theoretical models issues and examples of contemporary cultural practice Bennett begins by summarising and situating in everyday settings the key theoretical models applied in the study of existing cultural practices This entails a systematic study of how academic thinking about mass culture has changed from critical accounts of early mass cultural theorists to radical postmodernist critiques of mass cultural accounts and to the cultural turn which explored how various social identities are culturally constructed Following this are themed chapters that cover a particular aspect of late modern culture such as media music fashion tourism and counter cultural ideologies and movements In each case a comprehensive literature review is provided and its theoretical and empirical relevance to our understanding of the relationship between culture and everyday life in contemporary society is explained Lucid meticulous and illustrated with a host of examples this is a superb text for teaching and research in the Sociology of Culture and Cultural Studies

Oral Traditions and the Verbal Arts Ruth Finnegan, 2003-09-02 The study of oral traditions and verbal arts leads into an area of human culture to which anthropologists are increasingly turning their attention Oral Traditions and the Verbal Arts provides up to date guidance on how to approach the study of oral form and their performances treating both the practicalities of fieldwork and the methods by which oral texts and performances can be observed collected or analysed It also relates to those current controversies about the nature of performance and of text Designed as a practical and systematic introduction to the processes and problems of researching in this area this is an invaluable guide for students and lecturers of anthropology and cultural studies and also for general readers who are interested in enjoying oral literature for its own sake

Popular Music Tara Brabazon, 2011-10-03 An incredibly wide ranging critical account of popular music The book is an essential resource for all staff and students in the field John Storey Centre for Research in Media and Cultural Studies University of Sunderland Organized in accessible sections and covering the main themes of research and teaching it examines The key approaches to understanding popular music The main settings of exchange and consumption The role of technology in the production of popular music The main genres of popular music The key debates of the present day Brabazon writes with verve and penetration Her approach starts with how most people actually consume music today and transfers this onto the plain of study The book enables teachers and students to shuffle from one topic to the other whilst providing an unparalleled access

the core concepts and issues As such it is the perfect study guide for undergraduates located in this exciting and expanding field Tara Brabazon is Professor of Communication at University of Ontario Institute of Technology UOIT *Furthering Humanity* T.J. Gorringer, 2017-03-02 How should we reflect theologically about culture Tim Gorringer presents a threefold and interrelated reflection organised around culture power and mission First Gorringer interrogates culture through contemporary cultural studies but also through the contribution of the great eighteenth century theologian J G Herder He concludes by considering the question of cultural imperialism Secondly Gorringer asks where power is located in culture and how the church relates to that arguing that the central theses of liberation theology are far from dead The third part turns to questions of mission asking whether this is morally feasible in a culturally pluralist world and considering the implications of Samuel Huntington's notorious thesis of the clash of civilizations Gorringer argues that mission is in fact a vital part of a respectful multicultural society

The History of Live Music in Britain, Volume II, 1968-1984 Simon Frith, Matt Brennan, Martin Cloonan, Emma Webster, 2019-03-04 To date there has been a significant gap in work on the social history of music in Britain from 1950 to the present day The three volumes of Live Music in Britain address this gap and do so through a unique prism that of live music The key theme of the books is the changing nature of the live music industry in the UK focused upon popular music but including all musical genres Via this focus the books offer new insights into a number of other areas including the relationship between commercial and public funding of music changing musical fashions and tastes the impact of changing technologies the changing balance of power within the music industries the role of the state in regulating and promoting various musical activities within an increasingly globalised music economy and the effects of demographic and other social changes on music culture Drawing on new archival research a wide range of academic and non academic secondary sources participant observation and a series of interviews with key personnel the books have the potential to become landmark works within Popular Music Studies and broader cultural history The second volume covers the period from Hyde Park to the Hacienda 1968-84

Global Pop, Local Language Harris M. Berger, Michael Thomas Carroll, 2003 Cultural Studies Ethnomusicology Why would a punk band popular only in Indonesia cut songs in no other language than English If you're rapping in Tanzania and Malawi where hip hop has a growing audience what do you rhyme in Swahili Chichewa English Some combination of these Global Pop Local Language examines how performers and audiences from a wide range of cultures deal with the issue of language choice and dialect in popular music Related issues confront performers of Latin music in the U S drum and bass MCs in Toronto and rappers rockers and traditional folk singers from England and Ireland to France Germany Belarus Nepal China New Zealand Hawaii and beyond For pop musicians this issue brings up a number of complex questions Which languages or dialects will best express my ideas Which will get me a record contract or a bigger audience What does it mean to sing or listen to music in a colonial language A foreign language A regional dialect A native language Examining popular music from a range of world cultures the authors explore these

questions and use them to address a number of broader issues including the globalization of the music industry the problem of authenticity in popular culture the politics of identity multiculturalism and the emergence of English as a dominant world language The chapters are written in a highly accessible style by scholars from a variety of fields including ethnomusicology popular music studies anthropology culture studies literary studies folklore and linguistics Harris M Berger is associate professor of music at Texas A M University He is the author of *Metal Rock and Jazz Perception and the Phenomenology of Musical Experience* 1999 Michael Thomas Carroll is professor of English at New Mexico Highlands University He is the author of *Popular Modernity in America Experience Technology Mythohistory* 2000 and co editor with Eddie Tafoya of *Phenomenological Approaches to Popular Culture* 2000 *Ethnomusicology* Helen Myers, 1993 *Complementing Ethnomusicology An Introduction* this volume of studies written by world acknowledged authorities places the subject of ethnomusicology in historical and geographical perspective Part I deals with the intellectual trends that contributed to the birth of the discipline in the period before World War II Organized by national schools of scholarship the influence of 19th century anthropological theories on the new field of comparative musicology is described In the second half of the book regional experts provide detailed reviews by geographical areas of the current state of ethnomusicological research

Inventing Anzac Graham Seal, 2004 No Marketing Blurb **Adolescents and their Music** Jonathon S.

Epstein, 2016-04-14 In this lively examination of youth and their relationship to music first published in 1994 contributors cover issues ranging from the place of music in urban subculture and what music tells us about adolescent views on love and sex to the political status of youth and youth culture *The Irishness of Irish Music* John O'Flynn, 2017-07-05 This book brings together important material from a range of sources and highlights how government organizations musicians academics and commercial companies are concerned with and seek to use a particular notion of Irish musical identity Rooting the study in the context of the recent history of popular traditional and classical music in Ireland as well as providing an overview of aspects of the national field of music production and consumption O'Flynn goes on to argue that the relationship between Irish identity and Irish music emerges as a contested site of meaning His analysis exposes the negotiation and articulation of civic ethnic and economic ideas within a shifting hegemony of national musical culture and finds inconsistencies between and among symbolic constructions of Irish music and observed patterns in the domestic field More specifically O'Flynn illustrates how settings genres social groups and values can influence individual identifications or negations of Irishness in music While the apprehension of intra musical elements leads to perceptions of music that sounds Irish style and authenticity emerge as critical articulatory principles in the identification of music that feels Irish The celebratory and homogenizing discourse associated with the international success of some Irish musical forms is not reflected in the opinions of the people interviewed by O'Flynn at the same time an insider outsider dialectic of national identity is found in various forms of discourse about Irish music Performers and composers discussed include Bill Whelan

Riverdance Sinead O Connor The Corrs Altan U2 Martin Hayes Dolores Keane and Gerald Barry **The Hidden Musicians** Ruth Finnegan, 2013-09-01 A landmark in the study of music and culture this acclaimed volume documents the remarkable scope of amateur music making in the English town of Milton Keynes It presents in vivid detail the contrasting yet overlapping worlds of classical orchestras church choirs brass bands amateur operatic societies and amateur bands playing jazz rock folk and country Notable for its contribution to wider theoretical debates and its influential challenge to long held assumptions about music and how to study it the book focuses on the practices rather than the texts or theory of music rejecting the idea that only selected musical traditions great names or professional musicians are worth studying This opens the door to the invisible work put in by thousands of local people of diverse backgrounds and how the pathways creatively trodden by amateur musicians have something to tell us about both urban living and what it is to be human Now with a new preface by the author this long awaited reissue of *The Hidden Musicians* will bring its insights and innovations to a new generation of students and scholars *Musicians and their Audiences* Ioannis Tsioulakis, Elina Hytönen-Ng, 2016-12-19 How do musicians play and talk to audiences Why do audiences listen and what happens when they talk back How do new and old technologies affect this interplay This book presents a long overdue examination of the turbulent relationship between musicians and audiences Focusing on a range of areas as diverse as Ireland Greece India Malta the US and China the contributors bring musicological sociological psychological and anthropological approaches to the interaction between performers fans and the industry that mediates them The four parts of the book each address a different stage of the relationship between musicians and audiences showing its processual nature from conceptualisation to performance and through mediation to off stage discourses The musician audience conceptual division is shown throughout the book to be as problematic as it is persistent Music and Society in Early Modern England Christopher Marsh, 2013-05-02 Comprehensive lavishly illustrated survey of English popular music during the early modern period Accompanied by specially commissioned recordings **Sound Tracks** John Connell, Chris Gibson, 2003 Sound Tracks is the first comprehensive book on the new geography of popular music examining the complex links between places music and cultural identities It provides an interdisciplinary perspective on local national and global scenes from the Mersey and Icelandic sounds to world music and explores the diverse meanings of music in a range of regional contexts In a world of intensified globalisation links between space music and identity are increasingly tenuous yet places give credibility to music not least in the country and music is commonly linked to place as a stake to originality a claim to tradition and as a marketing device This book develops new perspectives on these relationships and how they are situated within cultural and geographical thought *Popular Music in Theory* Keith Negus, 1997-02-28 A lively contribution to the debates that are central to popular music studies *Everyday Culture* Michael Pickering, Tony Green, 1987

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