

Guinness Whos Who Of Indie And New Wave Music

Popular Music Roy Shuker 2005 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.

City of Sheffield

The Guinness Who's who of Rap, Dance & Techno Colin Larkin 1994

Senseless Acts of Beauty George McKay 1996

Welcome to the social and environmental devastation that is Britain in 1996. Welcome to interchangeable political parties and their chattering media jesters pulling together to make Johnny Rotten's dream come true: no future. But despite their best efforts, fear, cynicism and the National Lottery aren't the whole story. Protest hasn't disappeared during

the last twenty years, and nor have solidarity and imagination. They have simply taken new forms; they have moved out and moved on. More and more people, young people especially, are making a virtue of necessity and living outside Britain's rotting institutional fabric. Travellers, tribes, ravers or squatters, direct-action protesters of every kind, DIYers. This book is the first attempt to write their history, to explore and celebrate their endlessly creative senselessness. George McKay looks back at the hippies of the sixties and punks of the seventies, and shows how their legacies have been transformed into what he calls cultures of resistance. His journey through the undergrounds of the last two decades takes us from the Windsor Free Festival of 1972 to the Castlemorton Free Rave Megaparty exactly

twenty years later, from the anarchopunk band Crass via Teepee Valley and Glastonbury to today's ever-intensifying anti-road protests, and to the widespread opposition to the Criminal Justice Act. Drawing on fanzines and free papers, record lyrics, interviews and diaries, *Senseless Acts of Beauty* gives a vivid, insider account of countercultures, networks and movements that until now have remained largely unrecorded. At the same time, George McKay analyses their effects, and gives his own answers to the questions they pose: what are their politics, their aspirations, their consequences? One thing is certain, he argues: if there is resistance anywhere in Britain today, then it is here, in the beat-up buses, beleaguered squats and tree-top barricades, that we should start to look for it.

The Popular Music Teaching Handbook B.

Lee Cooper 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are

addressed in this concise volume. Increasingly, public school teachers and college-level faculty members are introducing and utilizing music-related educational approaches in their classrooms. This book lists reports dealing with popular music resources as classroom teaching materials, and will stimulate further thought among students and teachers. It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields (art, geography, social studies, urban studies, and so on) as well as on the multitude of general resources (including biographical directories and encyclopedias of artist profiles). Building on two recent publications: *Teaching with Popular Music Resources: A Bibliography of Interdisciplinary Instructional Approaches*, *Popular Music and Society*, XXII, no. 2 (Summer 1998), and *American Culture Interpreted through Popular Music: Interdisciplinary Teaching Approaches* (Bowling Green State University Popular Press, 2000), this volume

focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields (art, geography, social studies, urban studies, and so on) as well as on the multitude of general resources (including biographical directories and encyclopedias of artist profiles).

Punk Rock: So What? Roger Sabin 2002-09-11
It's now over twenty years since punk pogo-ed its way into our consciousness. *Punk Rock So What?* brings together a new generation of academics, writers and journalists to provide the first comprehensive assessment of punk and its place in popular music history, culture and myth. The contributors, who include Suzanne Moore, Lucy O'Brien, Andy Medhurst, Mark Sinker and Paul Copley, challenge standard views of punk prevalent since the 1970s. They: * re-situate punk in its historical context, analysing the possible origins of punk in the New York art scene and Manchester clubs as well as in Malcolm McClarens brain * question whether

punk deserves its reputation as an anti-fascist, anti-sexist movement which opened up opportunities for women musicians and fans alike. * trace punks long-lasting influence on comics, literature, art and cinema as well as music and fashion, from films such as *Sid and Nancy* and *The Great Rock n Roll Swindle* to work by contemporary artists such as Gavin Turk and Sarah Lucas. * discuss the role played by such key figures as Johnny Rotten, Richard Hell, Malcolm McClaren, Mark E. Smith and Viv Albertine. *Punk Rock Revisited* kicks over the statues of many established beliefs about the meaning of punk, concluding that, if anything, punk was more culturally significant than anybody has yet suggested, but perhaps for different reasons.

The Virgin Encyclopedia of Indie & New Wave
Colin Larkin 1998 This is a complete handbook of information and opinion about the development of indie and new wave music. Based on the *Encyclopedia of Popular Music*, the

book contains over 1400 entries covering musicians, bands, songwriters, producers and record labels which have made a significant impact on the development of indie and new wave music and traces the emergence of the original punk and garage acts like the Sex Pistols and the Ramones. The encyclopaedia also covers more recent bands such as the Foo Fighters and Oasis as well as cult artists like The Pastels and The Cocteau Twins. Each entry offers information such as dates, career facts, discography and album ratings.

Undoing Place? Linda Mcdowell 2020-10-07
Does geography affect our sense of 'self'? How are social characteristics mapped out on the ground? And is there any 'authentic' sense of place now, or are we increasingly 'placeless'? Concentrating on the period between the end of the Second World War and the end of the century, this Reader argues that there is a reciprocal relationship between the constitution of places and people. What it means to be a man

or a woman, to have a nationality and a sense of place, has been transformed and reinvented as our view of the world has changed. The present is perceived as a time of fear, a period in which all that is solid seems to melt into air, while the 1950s are a site of nostalgia, a period of clarity and certainty, a time when people know their place. Bringing together an interdisciplinary collection of articles for social and cultural geographers, this Reader critically examines the argument that the close associations of the 1950s between place (the home, the community and the nation state) and the social divisions (gender, class and nationality) are breaking down in the 1990s. Drawing out the oppositional movements in each decade, it seeks to show how the supposed stability of one and the mobility of the other are exaggerated.

The History of Alternative Rock Stuart A. Kallen 2012-05-09
This volume discusses the history of alternative rock and the ethos of alt-rockers as rebels who value independence,

experimentation, and truth-telling. Rather than making music for broad commercial appeal, these musicians drew from a variety of styles that were considered unfriendly for consumers. Over the years, alternative rock has spawned mash-ups of garage rock, punk, new wave, rap, thrash, and hardcore. This group of indie rockers not only created a new sound but also put forth a different attitude, as they outwardly rejected the musical standards and sales practices set by major record companies.

White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock Dr Matthew Bannister

2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal? This key question is addressed by Matthew Bannister, involving an in-depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men. Through textual analysis of musical and critical discourses, Bannister provides the first book-

length study of masculinity and ethnicity within the context of indie guitar music within US, UK and New Zealand 'scenes'. Bannister argues that past theorisations of (rock) masculinities have tended to set up varieties of working-class deviance and physical machismo as 'straw men', oversimplifying masculinities as 'men behaving badly'. Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse. By re-situating indie in a historical/cultural context of art rock, he shows how masculine power can be rearticulated through high, avant-garde, bohemian culture and aesthetic theory: canonism, negation (Adorno), passivity, voyeurism and camp (Andy Warhol and the Velvet Underground), and primitivism and infantilism (Lester Bangs, Simon Reynolds). In a related vein, he also assesses the impact of Freud on cultural theory, arguing that reversing binary conceptions of gender by associating

masculinities with an essentialised passive femininity perpetuates patriarchal dualism. Drawing on his own experience as an indie musician, Bannister surveys a range of indie artists, including The Smiths, The Jesus and Mary Chain, My Bloody Valentine and The Go-Betweens; from the US, R.E.M., The Replacements, Dinosaur Jr, Hüsker Dü, Nirvana and hardcore; and from NZ, Flying Nun acts, including The Chills, The Clean, the Verlaines, Chris Knox, Bailter Space, and The Bats, demonstrating broad continuities between these apparently disparate scenes, in terms of gender, aesthetic theory and approaches to popular musical history. The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender.

The British National Bibliography Arthur James Wells 1996

The punk rock politics of Joe Strummer

Gregor Gall 2022-06-28 Joe Strummer was one of the twentieth century's iconic rock'n'roll rebels. As frontperson, spokesperson and chief lyricist for The Clash, he played a major role in politicising a generation through some of the most powerful protest songs of the era, songs like 'White Riot', 'English Civil War' and 'London Calling'. At the heart of this protest was the struggle for social justice and equality. The punk rock politics of Joe Strummer examines Strummer's beliefs on a range of issues - including socialism, alienation, exploitation, multiculturalism and humanism - analysing their credibility, influence and impact, and asking where they came from and how they developed over time. Drawing on Strummer's lyrics, various interviews and bootleg recordings, as well as interviews with those he inspired, The punk rock politics of Joe Strummer takes the reader on a journey through the political influences and motivations that defined one of the UK's greatest punk icons.

Alternative Rock

Popular Music Culture Roy Shuker 2022-03-22
Now in its 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. Fully revised with extended coverage of the music industries, sociological concepts and additional references to reading, listening and viewing throughout, the new edition expands on the foundations of popular music culture, tracing the impact of digital technology and changes in the way in which music is created, manufactured, marketed and consumed. The concept of metagenres remains a central part of the book: these are historically, socially, and geographically situated umbrella musical categories, each embracing a wide range of associated genres and subgenres. New or expanded entries include: Charts, Digital music culture, Country music, Education, Ethnicity, Race, Gender, Grime, Heritage,

History, Indie, Synth pop, Policy, Punk rock and Streaming. *Popular Music Culture: The Key Concepts* is an essential reference tool for students studying the social and cultural dimensions of popular music.

Are We Not New Wave? Theo Cateforis 2011-06-22 “Are We Not New Wave? is destined to become the definitive study of new wave music.” —Mark Spicer, coeditor of *Sounding Out Pop* New wave emerged at the turn of the 1980s as a pop music movement cast in the image of punk rock’s sneering demeanor, yet rendered more accessible and sophisticated. Artists such as the Cars, Devo, the Talking Heads, and the Human League leapt into the Top 40 with a novel sound that broke with the staid rock clichés of the 1970s and pointed the way to a more modern pop style. In *Are We Not New Wave?* Theo Cateforis provides the first musical and cultural history of the new wave movement, charting its rise out of mid-1970s punk to its ubiquitous early 1980s MTV presence and

downfall in the mid-1980s. The book also explores the meanings behind the music's distinctive traits—its characteristic whiteness and nervousness; its playful irony, electronic melodies, and crossover experimentations. Cateforis traces new wave's modern sensibilities back to the space-age consumer culture of the late 1950s/early 1960s. Three decades after its rise and fall, new wave's influence looms large over the contemporary pop scene, recycled and celebrated not only in reunion tours, VH1 nostalgia specials, and "80s night" dance clubs but in the music of artists as diverse as Rihanna, Lady Gaga, Miley Cyrus, and the Killers. Eastern European Music Industries and Policies after the Fall of Communism Patryk Galuszka 2021-04-06 During the last thirty years Eastern Europe has been a place of radical political, economic, and social transformation, and these changes have affected the cultural industries of its countries. This volume consists of twelve chapters by leading international researchers.

Stories are documented of various organisations that once dominated the 'communist music industries' — such as state-owned record companies, music festivals, and collecting societies. The strategies employed by artists and industries to join international music markets after the fall of communism are explained and evaluated. Political and economic transformations that coincided with the advent of digitalisation and the Internet intensified the changes. All these issues posed challenges both to record labels and artists who, after adjusting to the rules of the free-market economy, were faced with the falling record sales of records caused by the advent of new communication technologies. This book examines how these processes have all affected the music scene, industries, and markets in various Eastern European countries.

Media, Materiality and Memory Elodie A. Roy 2016-03-09 Media, Materiality and Memory: Grounding the Groove examines the

entwinement of material music objects, technology and memory in relation to a range of independent record labels, including Sarah Records, Ghost Box and Finders Keepers. Moving from Edison's phonograph to digital music files, from record collections to online archives, Roy argues that materiality plays a crucial role in constructing and understanding the territory of recorded sound. How do musical objects 'write' cultural narratives? How can we unearth and reactivate past histories by looking at yesterday's media formats? What is the nature, and fate, of the physical archive in an increasingly dematerialized world? In what ways do physical and digital musical objects coexist and intersect? With its innovative theoretical approach, the book explores the implications of materialization in the fashioning of a musical world and its cultural transmission. A substantial contribution to the field of music and material culture studies, *Media, Materiality and Memory* also provides a nuanced and timely reflection on

nostalgia and forgetting in the digital age. *The Oxford Companion to Australian Music* Warren Arthur Bebbington 1997 *The Oxford Companion to Australian Music* is a reference work that will be of interest to music lovers as well as of use to musicians, scholars and students. To date no volume has combined an account of Australia's music with biographical information about its musicians, a critical guide to their works, publishers and recordings, and a guide to the burgeoning literature in the field. With more than 2,000 entries, the *Companion* ranges across a wide spectrum, from ancient Aboriginal traditions and European-derived orchestral, operatic and concert music, to Australian folk jazz, country, popular, rock, electronic and experimental music. It covers the music not only of mainstream audiences but also of Australia's religious denominations and recent migrant communities. Special attention is given to the distinctive features of Australian musical life: its reliance on government support rather

than private or ecclesiastical patronage, its unquenchable appetite for eisteddfods, choral societies and bands; the shadow cast by European traditions; the vicissitudes of its attitudes towards composers; the late development of music criticism and scholarship; and the role of regional cities and towns. There are numerous entries on Aboriginal subjects and on key musical organizations and considerable space is given to a series of longer entries covering musical works, institutions, genres, instruments, terms, and many of the historical contexts of Australian music. These key essays offer an authoritative framework for a better understanding of the shape and originality of music-making in Australia.

You Don't Have to be in Harlem Russell Leadbetter 1995

The New Grove Dictionary of Music and Musicians: Huuchir to Jennefelt Stanley Sadie 2001

Brio 1997

Disco, Punk, New Wave, Heavy Metal, and More Britannica Educational Publishing 2012-12-01 Although rock music continued to dominate the music scene, the sounds of the 1970s and 1980s differed greatly from the music of the preceding decades, reflecting newer social realities. The aggressive sounds of punk music began to appeal to youth, while disco reached across cultures and brought diverse crowds together in dance clubs. New Wave had a playful, chill feel, while the electronic guitar-laden sounds heavy metal were anything but. Readers examine the various styles of music that defined the 1970s and 1980s, profiling the artists who captured the spirit of rapid social and cultural change.

Empire of Dirt Wendy Fonarow 2006-07-10 Inside the culture of an artistically influential music community

Networks of sound, style and subversion Nick Crossley 2015-03-01 This book examines the birth of punk in the UK and its transformation, within a short period of time,

into post-punk. Deploying innovative concepts of 'critical mass', 'social networks' and 'music worlds', and using sophisticated techniques of 'social network analysis', it teases out the events and mechanisms involved in punk's 'micro-mobilisation', its diffusion across the UK and its transformation in certain city-based strongholds into a variety of interlocking post-punk forms. Nick Crossley offers a detailed review of prior work in this area, a rich exploration of new empirical data and a highly innovative and robust approach to the study of 'music worlds'. Written in an accessible style, this book is essential reading for anybody with an interest in either UK punk and post-punk or the impact of social networks on cultural life and the potential of social network analysis to explore this impact.

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 David Horn
2017-10-05 See:
[Musical Opinion](#) 1995 Issues for include section:
The Organ world.

Performing Class in British Popular Music N. Wiseman-Trowse 2008-09-30 This new study of British popular music shows how it engages with class in mythical ways that allow audiences to perform class-based identities. Case studies on folk rock, punk and indie rock show how this performance works and explore the implications for listeners and audiences.

The Guinness Encyclopedia of Popular Music: Threepenny Opera-Z.Z. Top Colin Larkin 1995

Twenty-first Century Anarchism Jon Purkis 1997
The contributors to this collection analyse anarchic processes today and offer a vision of how subversion will appear in the next century.

The Guinness Who's who of Seventies Music Colin Larkin 1993

Library Resources for Singers, Coaches, and Accompanists 1998-07-23 Designed to aid the student, librarian, teacher, or professional singer, this annotated bibliography provides access to more than 500 books, journals, and

electronic resources. Included as well are chapters listing dictionaries and encyclopedias for opera and musical theater, biographical sources, guides to vocal literature and repertoire, and resources for vocal pedagogy and for the stage. Equally helpful are sources that list plots and synopses, translations, diction, travel and education. Providing ready access to a variety of topics and resources necessary for vocal study, this important reference will introduce music students to reliable, essential sources for their study, assist teachers and coaches in finding reference tools, and assist reference librarians in locating sources for patrons. The alphabetical organization within subject makes this reference easy to understand and easy to access. Three indexes allow for convenient cross-referencing.

The Guinness Who's who of Indie and New Wave
Colin Larkin 1995 Definitive guide to the groups and artists who moulded the shape of popular music in the 70s, 80s and 90s. B/W illus.

Popular Music: The Key Concepts Roy Shuker
2017-03-27 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.

Gods of Rock Rob Fitzpatrick 2006

The Guinness Who's who of Indie and New Wave Music Colin Larkin 1995

Understanding Popular Music Roy Shuker
2013-01-11 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.

Gender in the Music Industry Marion Leonard
2017-10-03 Why, despite the number of high profile female rock musicians, does rock continue to be understood as masculine? Why is rock generally assumed to be created and performed by men? Marion Leonard explores different representations of masculinity offered by, and performed through, rock music, and examines how female rock performers negotiate this gendering of rock as masculine. A major concern of the book is not specifically with men or with women performing rock, but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry. Leonard

addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name

of Ladyfest.

Popular Music Culture: The Key Concepts Roy Shuker 2012-03-15 Now in an updated 3rd 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 sub-genres 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: social networking peer to peer American Idol video gaming genres and subgenres of blues, jazz, country, and world music music retail formats goth rock and emo electronic dance music. With further reading and listening included throughout, Popular Music Culture: The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music.

Music Reference and Research Materials

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Vincent Harris Duckles 1997 This text has been the standard guide to source literature of music and contains critically annotated listings of over 3,500 key sources. This comprehensive guide to reference sources is organized into chapters by category of source. The text's organization introduces students to a vast array of sources to include: Dictionaries and Encyclopedias; Histories and Chronologies; Sources of Systematic and Historical Musicology; Bibliographies of Music, Music Literature, and Music Business; Reference Works on Individual Composers and Their Music; Catalogs of Libraries and Musical Instrument Collections; Discographies; Yearbooks; Directories; Electronic Resources.

Bibliographic Guide to Music New York Public Library. Music Division 1993

Guinness Whos Who Of Indie And New Wave Music

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