

The Cambridge Companion To Pop And Rock Cambridge Companions To Music

Pop Music: Technology and Creativity - Trevor Horn and the Digital Revolution
The Cambridge Companion to David Foster Wallace
The Cambridge Companion to Modern Chinese Culture
The Cambridge Companion to Queer Studies
The New Cambridge Companion to St. Paul
The Cambridge Companion to Recorded Music
Pop Music, Pop Culture
The Cambridge Companion to Thomas Pynchon
Lady Gaga and the Sociology of Fame
The Cambridge Companion to Shakespeare on Film
The Cambridge Companion to Popular Fiction
The Political Force of Musical Beauty
The Cambridge Companion to the Saxophone
The Cambridge Companion to Percussion
Electronic Music
The Cambridge Companion to Jazz
The Cambridge Companion to Film Music
The Routledge Research Companion to Popular Music and Gender
The Cambridge Companion to the Singer-Songwriter
The Cambridge Companion to Apocalyptic Literature
The Routledge Companion to Experimental Literature
The Cambridge Companion to Shakespeare and Popular Culture
The Cambridge Companion to the Rolling Stones
The Cambridge Companion to Modern Japanese Culture
The Cambridge Companion to Shelley
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The Cambridge Companion to Nineteen Eighty-Four

Pop Music: Technology and Creativity - Trevor Horn and the Digital Revolution

The Cambridge Companion to David Foster Wallace

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;

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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.

The Cambridge Companion to Modern Chinese Culture

An influential writer on popular music asks what we talk about when we talk about music. Instead of dismissing emotional response and personal taste as inaccessible to academic critics, Frith takes these forms of engagement as his subject—and discloses their place at the center of the aesthetics that structure our culture and color our lives.

The Cambridge Companion to Queer Studies

Apocalyptic literature has addressed human concerns for over two millennia. This volume surveys the source texts, their reception, and relevance.

The New Cambridge Companion to St. Paul

This New Cambridge Companion explores key issues in the current study of St

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Paul's dynamic and demanding theological discourse.

The Cambridge Companion to Recorded Music

The vibrant world of jazz may be viewed from many perspectives, from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how, and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different 'takes' on jazz - ways in which jazz has been valued and represented.

Pop Music, Pop Culture

The Cambridge Companion to the Saxophone, first published in 1999, tells the story of the saxophone, its history and technical development from Adolphe Sax (who invented it c. 1840) to the end of the twentieth century. It includes extensive accounts of the instrument's history in jazz, rock and classical music as well as

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providing practical performance guides. Discussion of the repertoire and soloists from 1850 to the present day includes accessible descriptions of contemporary techniques and trends, and moves into the electronic age with midi wind instruments. There is a discussion of the function of the saxophone in the orchestra, in 'light music' and in rock and pop studios, as well as of the saxophone quartet as an important chamber music medium. The contributors to this volume are some of the finest performers and experts on the saxophone.

The Cambridge Companion to Thomas Pynchon

This accessible Introduction explores both mainstream and experimental electronic music and includes many suggestions for further reading and listening.

Lady Gaga and the Sociology of Fame

This Companion provides a comprehensive overview of the influences that have shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this volume covers topics such as technology, food, nationalism and rise of anime and manga in the visual arts. The Cambridge Companion to Modern Japanese Culture traces the cultural transformation that took place over the course of the twentieth century,

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and paints a picture of a nation rich in cultural diversity. With contributions from some of the most prominent scholars in the field, *The Cambridge Companion to Modern Japanese Culture* is an authoritative introduction to this subject.

The Cambridge Companion to Shakespeare on Film

This book investigates the stardom of Lady Gaga within a cultural-sociological framework. Resisting a reductionist perspective of fame as a commodity, Mathieu Deflem offers an empirical examination of the social conditions that informed Lady Gaga's rise to fame. The book delves into topics such as the marketing of Lady Gaga; the legal issues that have dogged her career; the media; her audience; her activism; issues of sex, gender, and sexuality; and Lady Gaga's unique artistry. By training a spotlight on this singular pop icon, *Lady Gaga and the Sociology of Fame* invites readers to consider the nature of stardom in an age of celebrity.

The Cambridge Companion to Popular Fiction

Offers a timely introduction to the intersection of radical politics and American literature in the period of the Great Depression.

The Political Force of Musical Beauty

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Featuring fascinating accounts from practitioners, this Companion examines how developments in recording have transformed musical culture.

The Cambridge Companion to the Saxophone

A lively set of new essays on Dylan's work as a writer and composer and on his place in American culture.

The Cambridge Companion to Percussion

This Companion explores percussion and rhythm and is written by performers, composers, conductors, scholars, instrument designers, and scientists.

Electronic Music

The first collection of academic essays focused entirely on the musical, historical, cultural and media impact of the Rolling Stones.

The Cambridge Companion to Jazz

An overview of popular literature from the early nineteenth century to the present

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day from a historical and comparative perspective.

The Cambridge Companion to Film Music

From Please Please Me to Abbey Road - the fascinating story of the Fab Four's creation, works, and enduring musical legacy.

The Routledge Research Companion to Popular Music and Gender

A collection of essays on film adaptations of Shakespeare's plays.

The Cambridge Companion to the Singer-Songwriter

A compelling, comprehensive, and substantive introduction to the work of David Foster Wallace.

The Cambridge Companion to Apocalyptic Literature

This essential Companion to Thomas Pynchon provides all the necessary tools to unlock the challenging fiction of this postmodern master.

The Routledge Companion to Experimental Literature

This Companion explores the remarkable variety of forms that Shakespeare's life and works have taken over the course of four centuries, ranging from the early modern theatrical marketplace to the age of mass media, and including stage and screen performance, music and the visual arts, the television serial and popular prose fiction. The book asks what happens when Shakespeare is popularized, and when the popular is Shakespeareanized; it queries the factors that determine the definitions of and boundaries between the legitimate and illegitimate, the canonical and the authorized and the subversive, the oppositional, the scandalous and the inane. Leading scholars discuss the ways in which the plays and poems of Shakespeare, as well as Shakespeare himself, have been interpreted and reinvented, adapted and parodied, transposed into other media, and act as a source of inspiration for writers, performers, artists and film-makers worldwide.

The Cambridge Companion to Shakespeare and Popular Culture

This companion presents a kaleidoscopic view of the world of pop and rock. Expert writers follow the rise of fifteen global stars from Elvis to Public Enemy, Nirvana to the Spice Girls. They chart the changing patterns in production and consumption, and they trace the way new technologies have changed the sounds and practices

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of pop. Alive to areas of current debate, they also focus on issues such as race and ethnicity, politics, gender and globalization. The anthology contains profiles of major figures from the pop and rock field. But at the heart of this companion is the music itself--rock, pop, black music, dance music, world music--its impact, its power and its pleasures.

The Cambridge Companion to the Rolling Stones

Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender

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theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

The Cambridge Companion to Modern Japanese Culture

A fully updated edition of this popular Companion, with two new essays reflecting new developments in the field.

The Cambridge Companion to Shelley

What is happening to pop music and pop culture? Synthesizers, samplers and MIDI systems have allowed anyone with basic computing skills to make music. Exchange is now automatic and weightless with the result that the High Street record store is dying. MySpace, Twitter and YouTube are now more important publicity venues for new bands than the concert tour routine. Unauthorized consumption in the form of illegal downloading has created a financial crisis in the industry. The old postwar industrial planning model of pop, which centralized control in the hands of major record corporations, and divided the market into neat segments, is dissolving in front of our eyes. This book offers readers a

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comprehensive guide to understanding pop music today. It provides a clear survey of the field and a description of core concepts. The main theoretical approaches to the analysis of pop are described and critically assessed. The book includes a major investigation of the revolutionary changes in the production, exchange and consumption of pop music that are currently underway. Pop Music, Pop Culture is an accomplished, magnetically interesting guide to understanding pop music today.

The Cambridge Companion to Postmodernism

The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism's relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology. This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic.

The Cambridge Companion to British Romanticism

What is experimental literature? How has experimentation affected the course of literary history, and how is it shaping literary expression today? Literary experiment has always been diverse and challenging, but never more so than in our age of digital media and social networking, when the very category of the literary is coming under intense pressure. How will literature reconfigure itself in the future? The Routledge Companion to Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century to the present the impact of new media on literature, including multimodal literature, digital fiction and code poetry the development of experimental genres from graphic narratives and found poetry through to gaming and interactive fiction experimental movements from Futurism and Surrealism to Postmodernism, Avant-Pop and Flarf. Shedding new light on often critically neglected terrain, the contributors introduce this vibrant area, define its current state, and offer exciting new perspectives on its future. This volume is the ideal introduction for those approaching the study of experimental literature for the first time or looking to further their knowledge.

The Cambridge Companion to American Literature of the 1930s

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At the start of the twenty-first century, China is poised to become a major global power. Understanding its culture is more important than ever before for western audiences, but for many, China remains a mysterious and exotic country. This Companion explains key aspects of modern Chinese culture without assuming prior knowledge of China or the Chinese language. The volume acknowledges the interconnected nature of the different cultural forms, from 'high culture' such as literature, religion and philosophy to more popular issues such as sport, cinema, performance and the internet. Each chapter is written by a world expert in the field. Invaluable for students of Chinese studies, this book includes a glossary of key terms, a chronology and a guide to further reading. For the interested reader or traveler, it reveals a dynamic, diverse and fascinating culture, many aspects of which are now elucidated in English for the first time.

The Cambridge Companion to Bob Dylan

In *The Political Force of Musical Beauty*, Barry Shank shows how musical acts and performances generate their own aesthetic and political force, creating, however fleetingly, a shared sense of the world among otherwise diverse listeners. Rather than focusing on the ways in which music enables the circulation of political messages, he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression. Analyzing a wide range of "beautiful music" within popular and avant-garde genres—including the

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Japanese traditions in the music of Takemitsu Toru and Yoko Ono, the drone of the Velvet Underground, and the insistence of hardcore punk and Riot grrrl post-punk—Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole, musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference.

The Cambridge Companion to Pop and Rock

In this 2001 volume, sixteen specially-commissioned essays discuss major areas of the philosophy and theology of Augustine of Hippo.

The Cambridge Companion to the String Quartet

This Companion offers a concise and authoritative survey of the string quartet by eleven chamber music specialists. Its fifteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume. It focuses on four main areas: the social and musical background to the quartet's development; the most celebrated ensembles; string quartet playing, including aspects of contemporary and historical performing practice; and the mainstream repertory, including significant 'mixed ensemble' compositions

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involving string quartet. Various musical and pictorial illustrations and informative appendixes, including a chronology of the most significant works, complete this indispensable guide. Written for all string quartet enthusiasts, this Companion will enrich readers' understanding of the history of the genre, the context and significance of quartets as cultural phenomena, and the musical, technical and interpretative problems of chamber music performance. It will also enhance their experience of listening to quartets in performance and on recordings.

Popular Music and Society

Presents the best scholarship on Augustine's Confessions which will facilitate a better understanding of this masterpiece.

The Cambridge Companion to the Beatles

Maps the world of pop and rock: its history, its stars and its controversies.

The Cambridge Companion to Pop and Rock

This Companion provides a guide to queer inquiry in literary and cultural studies. The essays represent new and emerging areas, including transgender studies,

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indigenous studies, disability studies, queer of color critique, performance studies, and studies of digital culture. Rather than being organized around a set of literary texts defined by a particular theme, literary movement, or demographic, this volume foregrounds a queer critical approach that moves across a wide array of literary traditions, genres, historical periods, national contexts, and media. This book traces the intellectual and political emergence of queer studies, addresses relevant critical debates in the field, provides an overview of queer approaches to genres, and explains how queer approaches have transformed understandings of key concepts in multiple fields.

Performing Rites

This companion presents a kaleidoscopic view of the world of pop and rock. Expert writers follow the rise of fifteen global stars from Elvis to Public Enemy, Nirvana to the Spice Girls. They chart the changing patterns in production and consumption, and they trace the way new technologies have changed the sounds and practices of pop. Alive to areas of current debate, they also focus on issues such as race and ethnicity, politics, gender and globalization. The anthology contains profiles of major figures from the pop and rock field. But at the heart of this companion is the music itself--rock, pop, black music, dance music, world music--its impact, its power and its pleasures.

The Cambridge Companion to Opera Studies

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

The Cambridge Companion to Augustine

Percy Bysshe Shelley (1792–1822) was an extraordinary poet, playwright and essayist, revolutionary both in his ideas and in his artistic theory and practice. This 2006 collection of original essays by an international group of specialists is a comprehensive survey of the life, works and times of this radical Romantic writer. Three sections cover Shelley's life and posthumous reception; the basics of his poetry, prose and drama; and his immersion in the currents of philosophical and political thinking and practice. As well as providing a wide-ranging look at the state of existing scholarship, the Companion develops and enriches our understanding of Shelley. Significant new contributions include fresh assessments of Shelley's narratives, his view of philosophy, and his role in emerging views about ecology. With its chronology and guide to further reading, this lively and accessible Companion is an invaluable guide for students and scholars of Shelley and of Romanticism.

The Cambridge Companion to Augustine's "Confessions"

The Cambridge Companion to Nineteen Eighty-Four is aimed at undergraduates, postgraduates, and academics. Situating the novel in multiple frameworks, including contextual considerations and literary histories, the book asks new questions about the novel's significance in an age in which authoritarianism finds itself freshly empowered.

The Cambridge Companion to Pop and Rock

Most often associated with modern artists such as Bob Dylan, Elton John, Don McLean, Neil Diamond, and Carole King, the singer-songwriter tradition in fact has a long and complex history dating back to the medieval troubadour and earlier. This Companion explains the historical contexts, musical analyses, and theoretical frameworks of the singer-songwriter tradition. Divided into five parts, the book explores the tradition in the context of issues including authenticity, gender, queer studies, musical analysis, and performance. The contributors reveal how the tradition has been expressed around the world and throughout its history to the present day. Essential reading for enthusiasts, practitioners, students, and scholars, this book features case studies of a wide range of both well and lesser-known singer-songwriters, from Thomas d'Urfey through to Carole King and Kanye

West.

The Cambridge Companion to Nineteen Eighty-Four

This title was first published in 2003. This highly original and accessible book draws on the author's personal experience as a musician, producer and teacher of popular music to discuss the ways in which audio technology and musical creativity in pop music are inextricably bound together. This relationship, the book argues, is exemplified by the work of Trevor Horn, who is widely acknowledged as the most important, innovative and successful British pop record producer of the early 1980s. In the first part of the book, Timothy Warner presents a definition of pop as distinct from rock music, and goes on to consider the ways technological developments, such as the transition from analogue to digital, transform working practices and, as a result, impact on the creative process of producing pop.

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