



# The Politics Of Rock Music

**Vanessa Knights**



## **The Politics Of Rock Music:**

**The Politics of Rock Music** John M. Orman, 1984      Rock and Popular Music Tony Bennett, Simon Frith, Larry Grossberg, John Shepherd, Graeme Turner, 2005-08-19 Rock and Popular Music examines the relations between the policies and institutions which regulate contemporary popular music and the political debates contradictions and struggles in which those musics are involved International in its scope and conception this innovative collection explores the reasons for and ways in which governments have sought either to support or prohibit popular music in Canada Australia and Europe as well as the impact of broadcasting policies in forming and shaping different musical communities Rock and Popular Music is a unique collection suggesting significant new directions for the study of contemporary popular musics      **Sound Effects** Simon Frith, 1983      *The Bloomsbury Handbook of Rock Music Research* Allan Moore, Paul Carr, 2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today More than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more The text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues Each chapter combines two approaches providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions      **Sex and Gender in Pop/Rock Music** Walter Everett, 2023-05-04 Following the 1960 s sexual revolution rock and pop have continued to map the societal understanding of sexuality feminism and gender studies Although scholarship has well established how early rock and roll encouraged and affected issues of sex in the baby boomer generation this book asks how subsequent pop music has maintained that tradition The text discusses the gendered performances and biographical experiences of individual musicians including Patti Smith Rufus Wainwright Etta James and Frank Ocean and how their invented personae contribute to musical representations of sexuality It evaluates lyric structure and symbolic language of these artists and overall emphasizes how pop music while a commodity art form reflects the diversity of human sex and gender      Music as a Platform for Political Communication Onyebadi, Uche, 2017-02-14 Artistic expression is a longstanding aspect of mankind and our society While art can simply be appreciated for aesthetic artistic value it can be utilized for other various multidisciplinary purposes Music as a Platform for Political Communication is a comprehensive reference source for the latest scholarly perspectives on delivering political messages to society through musical platforms and venues Highlighting innovative research topics on an international scale such as election campaigns social justice and protests this book is ideally designed for academics professionals practitioners graduate students and researchers interested in discovering how musical expression is shaping the realm of political communication

**Continuum Encyclopedia of Popular Music of the World, Volume 1** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians

**The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in the Time of Terror** Brian Flota, 2016-02-24 Seeking to extend discussions of 9 11 music beyond the acts typically associated with the September 11th attacks U2 Toby Keith The Dixie Chicks Bruce Springsteen this collection interrogates the politics of a variety of post 9 11 music scenes Contributors add an aural dimension to what has been a visual conceptualization of this important moment in US history by articulating the role that lesser known contemporary musicians have played or have refused to play in constructing a politics of protest in direct response to the trauma inflicted that day Encouraging new conceptualizations of what constitutes political music The Politics of Post 9 11 Music covers topics as diverse as the rise of Internet music distribution Christian punk rock rap music in the Obama era and nostalgia for 1960s political activism Political Rock Kristine Weglarz, 2016-04-22 Political Rock features luminary figures in rock music that have stood out not only for their performances but also for their politics The book opens with a comparative cultural history of artists who have played important roles in social movements Individual chapters are devoted to The Clash and Fugazi Billy Bragg Bob Dylan Rage Against the Machine Pearl Jam Sinead O Connor Peter Dinklage Ani DiFranco Bruce Cockburn Steve Earle and Kim Gordon These artists have been chosen for their status as rock musicians and connections to political moments movements and art The artists and authors show that rock retains a critical strain continuing a tradition of rock politics that matters to fans activists and movements alike

**DIY Music and the Politics of Social Media** Ellis Jones, 2020-12-10 The emergence of social media in the early 21st century promised to facilitate new DIY cultural approaches emphasizing participation and democratization However in recent years these platforms have been criticized as domineering and exploitative For DIY musicians in scenes with lengthy histories of cultural resistance is social media a powerful emancipatory and democratizing tool or a new corporate antagonist to be resisted DIY Music explores the significant challenges faced by artists navigating this fraught cultural landscape How do anti commercial musicians operate in the competitive attention seeking world of

social media How do they deal with a new abundance of data and metrics How do they present their activity as cultural resistance This book shows that a platform enabled DIY approach is now the norm for a wide array of cultural practitioners this DIY as default landscape threatens to depoliticize the call to do it yourself      **Notes from Underground** Thomas Cushman,1995-07-06 Describes the Russian rock music counterculture and how it is changing in response to Russia's transition from a socialist to a capitalist society It explores the lived experiences the thoughts and feelings of the rock musicians as they meet the challenges of change      **Rock Music** Mark Spicer,2017-07-05 This volume gathers together twenty articles from among the best scholarly writing on rock music published in academic journals over the past two decades These diverse essays reflect the wide range of approaches that scholars in various disciplines have applied to the study of rock from those that address mainly the historical sociological cultural and technological factors that gave rise to this music to those that focus primarily on analysis of the music itself This collection of articles some of which are now out of print or otherwise difficult to access provides an overview of the current state of research in the field of rock music and includes an introduction which contributes to the ongoing debate over the distinction or lack thereof between rock and pop

**I Wanna be Me** Theodore Gracyk,2001 Gracyk grapples with the ways that rock shapes limits and expands our notions of who we can be in the world He sees rock as a mass art open ended and open to diverse but not unlimited interpretations Recordings reach millions drawing people together in communities of listeners who respond viscerally to its sound and intellectually to its messages As an art form that proclaims its emotional authenticity and resistance to convention rock music constitutes part of the cultural apparatus from which individuals mold personal and political identities Going to the heart of this relationship between the music's role in its performers and fans self construction Gracyk probes questions of gender and appropriation How can a feminist be a Stones fan or a straight man enjoy the Indigo Girls Does borrowing music that carries a racial identity always add up to exploitation a charge leveled at Paul Simon's Graceland Rang es through forty years of rock history and offer s a trove of anecdotes Publisher description      [Continuum Encyclopedia of Popular Music of the World](#) ,2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for

librarians      **Popular Protest And Political Culture In Modern China** Jeffrey N Wasserstrom, 2018-02-07 This innovative and widely praised volume uses the dramatic occupation of Tiananmen Square as the foundation for rethinking the cultural dimensions of Chinese politics Now in a revised and expanded second edition the book includes enhanced coverage of key issues such as the political dimensions of popular culture addressed in a new chapter on Chinese rock and roll by Andrew Jones and the struggle for control of public discourse in the post 1989 era discussed in a new chapter by Tony Saich Two especially valuable additions to the second edition are art historian Tsao Tsing yuan's eyewitness account of the making of the Goddess of Democracy and an exposition of Chinese understandings of the term revolution contributed by Liu Xiaobo one of China's most controversial dissident intellectuals The volume also includes an analysis by noted social theorist and historical sociologist Craig C Calhoun of the similarities and differences between the new social movements of recent decades and the old social movements of earlier eras

TEXT CONCLUSION To facilitate classroom use the volume has been reorganized into groups of interrelated essays The editors introduce each section and offer a list of suggested readings that complement the material in that section

Popular Music and the Politics of Novelty Pete Dale, 2016-02-11 Popular music today has supposedly collapsed into a retromania which according to leading critic Simon Reynolds has brought a slow and steady fading of the artistic imperative to be original Meanwhile in the estimation of philosopher Alain Badiou a significant political event will always require the dictatorial power of a creation ex nihilo Everywhere it seems at least amongst commentators of a certain age and type pessimism prevails with regards to the predominant aesthetic preferences of the twenty first century popular music supposedly is in a rut Yet when if ever did the political engagement kindled by popular music amount to more than it does today The sixties The punk explosion of the late 1970s Despite an on going fixation upon these periods in much rock journalism and academic writing this book demonstrates that the utilisation of popular music to promote political causes on the one hand and the expression of dissent through the medium of popular song on the other hand remain widely in practice today This is not to argue however for complacency with regards to the need for expressions of political dissent through popular culture Rather the book looks carefully at actual usages of popular music in political processes as well as expressions of political feeling through song and argues that there is much to encourage us to think that the demand for radical change remains in circulation The question is though how necessary is it for politically motivated popular music to offer aesthetic novelty

*Music and Messaging in the African Political Arena* Onyebadi, Uche T., 2019-01-15 Political campaigning affects numerous realms under the communication umbrella with each channel seeking to influence as many individuals as possible In higher education there is a growing scholarly interest in communication issues and subjects especially on the role of music in the political arena *Music and Messaging in the African Political Arena* provides innovative insights into providing music and songs as an integral part of sending political messages to a broader spectrum of audiences especially during political campaigns The content within this publication covers such topics as framing theory

national identity and ethnic politics and is designed for politicians campaign managers political communication scholars researchers and students

The Lost Women of Rock Music Helen Reddington, 2016-09-17 In Britain during the late 1970s and early 1980s a new phenomenon emerged with female guitarists bass players keyboard players and drummers playing in bands Before this time women's presence in rock bands with a few notable exceptions had always been as vocalists This sudden influx of female musicians into the male domain of rock music was brought about partly by the enabling ethic of punk rock anybody can do it and partly by the impact of the Equal Opportunities Act But just as suddenly as the phenomenon arrived the interest in these musicians evaporated and other priorities became important to music audiences Helen Reddington investigates the social and commercial reasons for how these women became lost from the rock music record and rewrites this period in history in the context of other periods when female musicians have been visible in previously male environments Reddington draws on her own experience as bass player in a punk band thereby contributing a fresh perspective on the socio political context of the punk scene and its relationship with the media The book also features a wealth of original interview material with key protagonists including the late John Peel Geoff Travis The Raincoats and the Poison Girls

*Music, National Identity and the Politics of Location* Vanessa Knights, 2016-04-29 How are national identities constructed and articulated through music Popular music has long been associated with political dissent and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of its popular musics Similarly popular musics have been used from the ground up as sites for both populist and popular critiques of nationalist sentiment from the position of both a globalizing and a local vernacular culture The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities the evolution of these identities particularly with reference to the concept of authenticity in music is situated within broader debates on power political economy and constructions of the self Theorizations of practice are employed after the manner of Bourdieu Gramsci Goffman Gadamer Habermas Bhabha Lacan and Žižek Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage critique or obscure discourses on national identity The studies include discussions of musical representations of Irishness the relationship between Afropop and World Music Norwegian club music the revival of traditional music in Serbia resistance to cultural homogeneity in Brazil contemporary Uyghur song in Northwest China rap and race in French society technobanda from the barrios of Los Angeles and Spanish Moroccan rai In this way the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic amb

The Rock Canon Carys Wyn Jones, 2017-07-05 Canons are central to our understanding of our culture and yet in the last

thirty years there has been much conflict and uncertainty created by the idea of the canon. In essence the canon comprises the works and artists that are widely accepted to be the greatest in their field. Yet such an apparently simple construct embodies a complicated web of values and mechanisms. Canons are also inherently elitist, however. Carys Wyn Jones here explores the emerging reflections of values, terms and mechanisms from the canons of Western literature and classical music in the reception of rock music. Jones examines the concept of the canon as theorized by scholars in the fields of literary criticism and musicology before moving on to search for these canonical facets in the reception of rock music as represented by ten albums: Bob Dylan's *Highway 61 Revisited*, The Beach Boys' *Pet Sounds*, The Beatles' *Revolver*, The Velvet Underground's *The Velvet Underground*, Nico Van Morrison's *Astral Weeks*, Marvin Gaye's *What's Going On*, The Rolling Stones' *Exile on Main St*, Patti Smith's *Horses*, The Sex Pistols' *Never Mind the Bollocks, Here's the Sex Pistols* and Nirvana's *Nevermind*. Jones concludes that in the reception of rock music we are not only trying to organize the past but also mediate the present and any canon of rock music must now negotiate a far more pluralized culture and possibly accept a greater degree of change than has been evident in the canons of literature and classical music in the last two centuries.



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