

Holly Kruse

SITE and SOUND

Understanding Independent
Music Scenes

Site And Sound Understanding Independent Music Scenes 1 Music Meanings

Andy Bennett



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Understanding Popular Music Culture Roy Shuker, 2013 Focusing 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 *Music, Markets and Consumption* Daragh O'Reilly, Gretchen Larsen, Krzysztof Kubacki, 2013-05-31 A fully international and scholarly analysis integrating the unique popular music sector both within arts marketing and current marketing and consumption theories It gives a full overview and coverage of music marketing and cultural policy and the emerging academic study of the sector *Sociology about Art* Sara Malou Strandvad, Quirijn Lennert van den Hoogen, Manuel Reyes, 2024-12-02 For sociologists making distributing and using art and cultural products constitute social practices yet sociologists disagree on how to investigate these practices Organised around three main schools of thought critical sociology symbolic interactionism and social systems theory Sociology about Art serves as an introduction to and a self reflective discussion about how sociologists study the Arts Providing a wide spectrum of approaches in art sociology the book focuses on examining not only the famously cited theorists notably Bourdieu Becker and Peterson but also offers an overview of the sociologists who are often overlooked Hennion Heinrich Luhmann and Van Maanen among others In presenting these various approaches the crux of discussion concerns the status of art in sociological analyses Following a critical assessment of the classical theories and assessing the risks of failing to observe the function of art the authors contend that the perspective on art works their forms affordances and meanings can and should be integrated into sociological research for it to become a sociology that is truly about art A vital resource for students seeking to understand sociological discourses surrounding art and set up their own research projects Sociology about Art will appeal to scholars and students of sociology with interests in the arts and cultural policy **Popular Music Scenes and Cultural Memory** Andy Bennett, Ian Rogers, 2016-11-23 This volume explores the ways in which music scenes are not merely physical spaces for the practice of collective musical life but are also inscribed with and enacted through the articulation of cultural memory and emotional geography The book draws on empirical data collected in cities throughout Australia In terms of understanding the relationship between music scenes and participants much of the existing popular music literature tends to avoid one key aspect of scene its predominant past tense and memory based nature Nascent music scenes may be emergent and on going but their articulation in the present is often based on past events ideas and histories There is a noticeable gap between the literature concerning popular music ethnography and the growing body of work on cultural memory and emotional geography This book is a study of the conceptual formation and use of music scenes by participants It is also an investigation of the structures underpinning music scenes more generally *Fractured Scenes* Damien Charrieras, François Mouillot, 2021-03-29 Fractured Scenes is the first extensive academic account of music and sound art practices that fall outside of the scope of mainstream music in Hong Kong It combines academic essays with original interviews conducted with

prominent Hong Kong underground independent musicians and sound artists as well as first hand accounts by key local scene actors in order to survey genres such as experimental noise music deconstructed electronic music indie pop punk garage rock sound art and DIY computer music among others It examines these Hong Kong underground music practices in relief with specific case studies in Mainland China and Japan to begin re defining the notion of a musical underground in the context of contemporary Hong Kong

Blowin' the Blues Away Travis A. Jackson, 2012-06-12 New York City has always been a mecca in the history of jazz and in many ways the city's jazz scene is more important now than ever before *Blowin the Blues Away* examines how jazz has thrived in New York following its popular resurgence in the 1980s Using interviews in person observation and analysis of live and recorded events ethnomusicologist Travis A Jackson explores both the ways in which various participants in the New York City jazz scene interpret and evaluate performance and the criteria on which those interpretations and evaluations are based Through the notes and words of its most accomplished performers and most ardent fans jazz appears not simply as a musical style but as a cultural form intimately influenced by and influential upon American concepts of race place and spirituality

Multimodal Comics Madeline B. Gangnes, Christopher Murray, Julia Round, 2024-03-13 Comics have always embraced a diversity of formats existing in complex relationships to other media and been dynamic in their response to new technologies and means of distribution This collection explores interactions between comics other media and technologies employing a wide range of theoretical and critical perspectives By focusing on key critical concepts within multimodality transmediality adaptation intertextuality and addressing multiple platforms and media digital analogue music prose linguistics graphics it expands and develops existing comics theory and also addresses multiple other media and disciplines Over the last decade *Studies in Comics* has been at the forefront of international research in comics This volume showcases some of the best research to appear in the journal In so doing it demonstrates the evolution of Comics Studies over the last decade and shows how this research field has engaged with various media and technologies in a continuously evolving artistic and production environment The theme of multimodality is particularly apt since media and technologies have changed significantly during this period The collection will thus give a view of the ways in which comics scholars have engaged with multimodality during a time when modes were continually changing

Music in Orbit Brian Fauteux, 2025-03-11 Years before the advent of music streaming Sirius and XM established satellite radio services that attracted paying subscribers through their ever expanding lineup of niche music channels and exclusive celebrity hosted programming *Music in Orbit* is the first book to explore how satellite radio bridges legacy broadcast music radio and streaming platforms serving as both precursor and integral player in today's streaming media environment Arguing for the ongoing significance of radio in the digital age and the pernicious effects of monopoly power on the vibrancy of contemporary music industries *Music in Orbit* offers essential context for the serious problems now facing working musicians music consumers and music communities

Bibliographic Guide to Music New York Public Library. Music Division, 2004

The Bloomsbury Handbook of Popular Music and Youth Culture Andy Bennett, 2022-12-29 The Bloomsbury Handbook of Popular Music and Youth Culture provides a comprehensive and fully up to date overview of key themes and debates relating to the academic study of popular music and youth culture While this is a highly popular and rapidly expanding field of research there currently exists no single source reference book for those interested in this topic The handbook is comprised of 32 original chapters written by leading authors in the field of popular music and youth culture and covers a range of topics including theory method historical perspectives genre audience media globalization ageing and generation *Site and Sound* Holly Kruse, 2003 *Site and Sound* Understanding Independent Music Scenes examines how independent pop and rock music scenes of the 1980s and 1990s were constituted within social and geographical spaces Those active in the production and consumption of indie pop and rock music thought of their practices as largely independent of the music mainstream even though some acts recorded for major labels This book explores the web of personal social historical geographical cultural and economic practices and relationships involved in the production and consumption of indie music *Banding Together* Jennifer C. Lena, 2012-02-12 Covering the grown of twentieth century American popular music this work explores the question of why some music styles attain mass popularity while others thrive in small niches

Independence in 21st-Century Popular Music Shannon Garland, Pedro Belchior Nunes, Pedro Roxo, 2025-01-23 Can music be made independently in the 21st century More than a generation of musicians music workers and music companies have now been operating in the context of the profound shifts in music production and dissemination in the digital era Scholarly focus on musical independence has often been centered on genres like punk and indie rooted in the US and UK This volume focused outside the Euro American context shows the variety of ways musicians music workers and businesses manage the economic media and cultural shifts propelled by digitalization asking what it means now to say one is independent It brings together scholars from around the globe who are researching forms of music production circulation consumption and finance that blur the boundaries between the dominant corporate players and independent cultural production With chapters detailing popular music in Argentina Brazil Chile Cuba Indonesia Portugal Spain and Taiwan independence is shown to be a concept and practice simultaneously nebulous contradictory and practical *Selling Out* Bethany Klein, 2020-07-09 The relationship between popular music and consumer brands has never been so cosy Product placement abounds in music videos popular music provides the soundtrack to countless commercials social media platforms offer musicians tools for perpetual promotion and corporate sponsored competitions lure aspiring musicians to vie for exposure Activities that once attracted charges of selling out are now considered savvy or even ordinary strategies for artists to be heard and make a living What forces have encouraged musicians to become willing partners of consumer brands At what cost And how do changes in popular music culture reflect broader trends of commercialization *Selling Out* traces the evolution of selling out debates in popular music culture and considers what might be lost when the boundary between

culture and commerce is dismissed as a relic **Lamestains** Nicholas Attfield,2023-11-12 A surprising history of Seattle's Sub Pop Records pioneer of grunge and champion of losers This book is a critical history of Sub Pop Records the Seattle independent rock label that launched the careers of countless influential grunge bands in the late 1980s and early 1990s It focuses in particular on the languages and personas of the loser a term that encompassed the label's founders and personnel its flagship bands including Mudhoney TAD and Nirvana and the avid vinyl collecting fans it rapidly amassed The loser became and remains the key Sub Pop identity but it also grounded the label in the overt masculinity sexism and transgression of rock history Rather than the usual reading of grunge as an alternative to the mainstream Lamestains reveals a more equivocal and complicated relationship that Sub Pop exploited with great success *Playing to the Crowd* Nancy K. Baym,2018-07-10 *Playing to the Crowd* explores and explains how the rise of digital communication platforms has transformed artist fan relationships into something more intimate Through in depth interviews with musicians such as the Cure UB40 and Throwing Muses Nancy K Baym reveals how new media has facilitated connections through the active participation of both the artists and their devoted digital fan base Before the rise of online sharing and user generated content audiences were mostly seen as undifferentiated masses often mediated through record labels and the press Today musicians and fans have built more active relationships through social media fan sites and artist sites giving them a new sense of intimacy while offering artists unparalleled access to and information about their audiences But this comes at a price For audiences meeting their heroes can kill the mystique And for artists maintaining active relationships with so many people can be labor intensive and emotionally draining Drawing on her own rich history as a deeply connected music fan Baym offers an entirely new approach to media culture arguing that the work musicians put into maintaining these intimate relationships reflects the demands of the gig economy one which requires resources and strategies that we all music come to recognize Publisher's description **Ethnomusicology** Jennifer C. Post,2013-09-05 *Ethnomusicology A Contemporary Reader* is designed to supplement a textbook for an introductory course in ethnomusicology It offers a cross section of the best new writing in the field from the last 15-20 years Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion These sources serve other purposes as well they exemplify research technique and format and serve as models for the use of academic language and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology *Ethnomusicology A Contemporary Reader* serves as a basic introduction to the best writing in the field for students professors and music professionals It is perfect for both introductory and upper level courses in world music **Sells like Teen Spirit** Ryan Moore,2009-12-01 This account of modern rock music skillfully articulates the brutal social truths that compel young people to create meaning and subculture out of chaos Donna Gaines author of *Teenage Wasteland* In *Sells Like Teen Spirit* Ryan Moore tells the story of how music

and youth culture have changed along with the economic political and cultural transformations of American society over four decades By attending concerts hanging out in dance clubs and after hour bars and examining the do it yourself music scene Moore gives a riveting first hand account of the sights sounds and smells of teen spirit Moore traces the histories of punk hardcore heavy metal glam thrash alternative rock grunge and riot grrrl music and relates them to wider social changes that have taken place Alongside the thirty images of concert photos zines flyers and album covers in the book Moore offers original interpretations of the music of a wide range of bands including Black Sabbath Black Flag Metallica Nirvana and Sleater Kinney Written in a lively witty style *Sells Like Teen Spirit* suggests a more hopeful attitude about the ways that music can be used as a counter to an overly commercialized culture showcasing recent musical innovations by youth that emphasize democratic participation and creative self expression even at the cost of potential copyright infringement Brilliantly situates the histories of several musical styles within the political economic and social changes that led to the development of an assortment of rock subgenres engaging *Journal of Youth and Adolescence* *Punk Record Labels and the Struggle for Autonomy* Alan O'Connor, 2008-01-01 Unlike studies that consider punk as subculture and style this innovative book maps the field of punk rock labels Using the ideas of Pierre Bourdieu it describes the social life of the field and the struggles of punks to live up to their ideals **Notes** Music Library Association, 2003

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