

Popular Music Digital Technology And Society

Media, Technology, and Society W. Russell Neuman.2010 Top media studies scholars discuss the evolution of media

The Cambridge Companion to Music in Digital Culture Nicholas Cook, Monique M. Ingalls, David Trippett.2019-09-19 Digital technology has profoundly transformed almost all aspects of musical culture. This book explains how and why.

Popular Music, Technology, and the Changing Media

Ecosystem Tamas Tofalvy, Emília Barna.2020-05-02 This book explores the relationships between popular music, technology, and the changing media ecosystem. More precisely, it looks at infrastructures and practices of music making and consuming primarily in the post-Napster era of digitization - with some chapters looking back on the technological precursors to digital culture - marked by the emergence of digital tools and platforms such as YouTube or Spotify. The first section provides a critical overview of theories addressing popular music and digital technology, while the second section offers an analysis of the relationship between musical cultures, taste, constructions of authenticity, and technology. The third section offers case studies on the materialities of music consumption from outside the western core of popular music production. The final section reflects on music scenes and the uses and discourses of social media.

Pop Masculinities Kai Arne Hansen.2021 Pop Masculinities explores the many ways in which twenty-first century pop artists perform masculinity through their songs, music videos, and public appearances. This offers a point of entry for addressing broader gender issues in contemporary popular culture and society.

Digital Media and Society Simon Lindgren.2021-11-24 What does it mean to live in a digital society? Does social media empower political activism? How do we form and express our identity in a digital age? Do algorithms and search engine results have a social role? How have software and hardware transformed how we interact with each other? In the early 21st century, digital media and the social have become irreversibly intertwined. In this cutting-edge introduction, Simon Lindgren explores what it means to live in a digital society. With succinct explanations of the key concepts, debates and theories you need to know, this is a must-have resource for students exploring digital media, social media, media and society, data and society, and the internet. "An engaging story of the meaning digital media have in societies. The writing is relatable, with diverse and comprehensive references to theories. Above all, this is a fun book on what a contemporary digital society looks like!" - Professor Zizi Papacharissi, University of Illinois at Chicago Simon Lindgren is Professor of Sociology at Umeå University in Sweden. He is also the director of DIGSUM, an interdisciplinary academic research centre studying the social dimensions of digital technology.

Popular Music: Music and society Simon Frith.2004 Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study

Popular Music Simon Frith.2004 Popular music studies is a rapidly expanding field with changing emphases and agendas. The music industry has changed in recent years, as has governmental involvement in popular music schemes as part of the culture industry. The distinction between the major record labels and the outsider independents has become blurred over time. Popular music, as part of this umbrella of the culture industry, has been progressively globalized and globalizing. The tensions within popular music are now no longer between national cultural identity and popular music, but between the

local and the global. This four volume collection examines the changing status of popular music against this background. Simon Frith examines the heritage of popular music, and how technology has changed not only the production but the reception of this brand of sound. The collection examines how the traditional genres of rock, pop and soul have broken down and what has replaced them, as well as showing how this proliferation of musical styles has also splintered the audience of popular music.

The Bloomsbury Handbook of Popular Music Policy Shane Homan.2022-01-13 The Bloomsbury Handbook of Popular Music Policy is the first thorough analysis of how policy frames the behavior of audiences, industries, and governments in the production and consumption of popular music. Covering a range of industrial and national contexts, this collection assesses how music policy has become an important arm of government, and a contentious arena of global debate across areas of cultural trade, intellectual property, and mediacultural content. It brings together a diverse range of researchers to reveal how histories of music policy development continue to inform contemporary policy and industry practice. The Handbook maps individual nation case studies with detailed assessment of music industry sectors. Drawing on international experts, the volume offers insight into global debates about popular music within broader social, economic, and geopolitical contexts.

Selling Digital Music, Formatting Culture Jeremy Wade Morris.2015-09-01 Selling Digital Music, Formatting Culture documents the transition of recorded music on CDs to music as digital files on computers. More than two decades after the first digital music files began circulating in online archives and playing through new software media players, we have yet to fully internalize the cultural and aesthetic consequences of these shifts. Tracing the emergence of what Jeremy Wade Morris calls the “digital music commodity,” Selling Digital Music, Formatting

Culture considers how a conflicted assemblage of technologies, users, and industries helped reformat popular music's meanings and uses. Through case studies of five key technologies—Winamp, metadata, Napster, iTunes, and cloud computing—this book explores how music listeners gradually came to understand computers and digital files as suitable replacements for their stereos and CD. Morris connects industrial production, popular culture, technology, and commerce in a narrative involving the aesthetics of music and computers, and the labor of producers and everyday users, as well as the value that listeners make and take from digital objects and cultural goods. Above all, *Selling Digital Music, Formatting Culture* is a sounding out of music's encounters with the interfaces, metadata, and algorithms of digital culture and of why the shifting form of the music commodity matters for the music and other media we love.

Social Information Technology Terry T. Kidd, Irene Chen. 2008

This book provides a source for definitions, antecedents, and consequences of social informatics and the cultural aspect of technology. It addresses cultural/societal issues in social informatics technology and society, the Digital Divide, government and technology law, information security and privacy, cyber ethics, technology ethics, and the future of social informatics and technology--Provided by publisher.

Somatechnics and Popular Music in Digital Contexts Laura

Glitsos. 2019-09-14 This book is a celebration and explication of the body in the world and the ways that our body situates our consciousness as a lived formation, one which is oriented by the experience of music listening. The book examines the relationship between bodies, technics, and music, using the theoretical tools of somatechnics. Somatechnics calls for a recognition of the body in the world as an artefact wrapped up, entangled and produced by the materialities of that world. It traverses discussions on materiality, live music, touchscreen media, the personal computer, and new modes of listening such as virtual reality

technologies. Finally, the book looks at music itself as a kind of technology that generates new modes of bodily being.

Popular Music and Communication James Lull.1992 Young people all over the world know how powerfully music communicates. Yet popular music was neglected as an area of scholarly inquiry in communication and media studies until late in the last decade. The appearance of the first edition of James Lull's edited collection of essays *Popular Music and Communication* was a pioneering effort that helped introduce and legitimize the serious study of popular music and its relation to social and cultural interaction. Now the editor has assembled an expanded second edition of *Popular Music and Communication*. Core essays from the first edition by scholars such as Simon Frith and Larry Grossberg have been thoroughly revised and updated.

Fascinating new articles appear on subjects such as the communicative potential of modern music recording technologies, popular music and social dance, the visual pleasure of music video, how musicians themselves articulate their communicative intention, disruption caused by popular music in the political upheavals of Eastern Europe and the cultural roles of popular music among Vietnamese immigrants in the United States.

Technology and Society Deborah G. Johnson,Jameson M. Wetmore.2008-10-17 An anthology of writings by thinkers ranging from Freeman Dyson to Bruno Latour that focuses on the interconnections of technology, society, and values and how these may affect the future. Technological change does not happen in a vacuum; decisions about which technologies to develop, fund, market, and use engage ideas about values as well as calculations of costs and benefits. This anthology focuses on the interconnections of technology, society, and values. It offers writings by authorities as varied as Freeman Dyson, Laurence Lessig, Bruno Latour, and Judy Wajcman that will introduce readers to recent thinking about technology and provide them with conceptual tools, a theoretical framework, and knowledge to

help understand how technology shapes society and how society shapes technology. It offers readers a new perspective on such current issues as globalization, the balance between security and privacy, environmental justice, and poverty in the developing world. The careful ordering of the selections and the editors' introductions give *Technology and Society* a coherence and flow that is unusual in anthologies. The book is suitable for use in undergraduate courses in STS and other disciplines. The selections begin with predictions of the future that range from forecasts of technological utopia to cautionary tales. These are followed by writings that explore the complexity of sociotechnical systems, presenting a picture of how technology and society work in step, shaping and being shaped by one another. Finally, the book goes back to considerations of the future, discussing twenty-first-century challenges that include nanotechnology, the role of citizens in technological decisions, and the technologies of human enhancement.

Studying Popular Music Culture Tim Wall. 2013-02-28 That rare thing, an academic study of music that seeks to tie together the strands of the musical text, the industry that produces it, and the audience that gives it meaning... A vital read for anyone interested in the changing nature of popular music production and consumption - Dr Nathan Wiseman-Trowse, The University of Northampton Popular music entertains, inspires and even empowers, but where did it come from, how is it made, what does it mean, and how does it eventually reach our ears? Tim Wall guides students through the many ways we can analyse music and the music industries, highlighting crucial skills and useful research tips. Taking into account recent changes and developments in the industry, this book outlines the key concepts, offers fresh perspectives and encourages readers to reflect on their own work. Written with clarity, flair and enthusiasm, it covers: Histories of popular music, their traditions and cultural, social, economic and technical factors Industries and institutions,

production, new technology, and the entertainment media Musical form, meaning and representation Audiences and consumption. Students' learning is consolidated through a set of insightful case studies, engaging activities and helpful suggestions for further reading.

The Music Industry Patrik Wikström.2013-04-25 The music industry is going through a period of immense change brought about in part by the digital revolution. What is the role of music in the age of computers and the internet? How has the music industry been transformed by the economic and technological upheavals of recent years, and how is it likely to change in the future? This is the first major study of the music industry in the new millennium. Wikström provides an international overview of the music industry and its future prospects in the world of global entertainment. They illuminate the workings of the music industry, and capture the dynamics at work in the production of musical culture between the transnational media conglomerates, the independent music companies and the public. The Music Industry will become a standard work on the music industry at the beginning of the 21st century. It will be of great interest to students and scholars of media and communication studies, cultural studies, popular music, sociology and economics. It will also be of great value to professionals in the music industry, policy makers, and to anyone interested in the future of music.

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.

The Oxford Handbook of Digital Technology and Society Simeon Yates, Ronald E. Rice. 2020-06-01 Required reading for anyone interested in the profound relationship between digital technology and society Digital technology has become an undeniable facet of our social lives, defining our governments, communities, and personal identities. Yet with these technologies in ongoing evolution, it is difficult to gauge the full extent of their societal impact, leaving researchers and policy makers with the challenge of staying up-to-date on a field that is constantly in flux. *The Oxford Handbook of Digital Technology and Society* provides students, researchers, and practitioners across the technology and social science sectors with a comprehensive overview of the foundations for understanding the various relationships between digital technology and society. Combining robust computer-aided reviews of current literature from the UK Economic and Social Research Council's commissioned project *Ways of Being in a Digital Age* with newly commissioned chapters, this handbook illustrates the upcoming research questions and challenges facing the social sciences as they address the societal impacts of digital media and technologies across seven broad categories: citizenship and politics, communities and identities, communication and relationships, health and well-being, economy and sustainability, data and representation, and governance and security. Individual chapters feature important practical and ethical explorations into topics such as technology and the aging,

digital literacies, work-home boundary, machines in the workforce, digital censorship and surveillance, big data governance and regulation, and technology in the public sector. The Oxford Handbook of Digital Technology and Society will equip readers with the necessary starting points and provocations in the field so that scholars and policy makers can effectively assess future research, practice, and policy.

The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman. 2014-12-16 The SAGE Handbook of Popular Music is a comprehensive, smartly-conceived volume that can take its place as the new standard reference in popular music. The editors have shown great care in covering classic debates while moving the field into new, exciting areas of scholarship. International in its focus and pleasantly wide-ranging across historical periods, the Handbook is accessible to students but full of material of interest to those teaching and researching in the field. - Will Straw, McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production, The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field. Every chapter is well defined and to the point, with bibliographies that capture the history of the field. Authoritative, expertly organized and absolutely up-to-date, this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come. - Barry Shank, author of 'The Political Force of Musical Beauty' (2014) The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies. The text is divided into 9 sections: Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub-

fields. The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field. This is a benchmark work which will be essential reading for educators and students in popular music studies, musicology, cultural studies, media studies and cultural sociology.

Technology and Society Andrew Ede.2019-11-07 Celebrates the creativity of humanity by examining the history of technology as a strategy to solve real-world problems.

The Future of Music David Kusek,Gerd Leonhard.2005 From the Music Research Institute at Berklee College of Music comes a manifesto for the ongoing music revolution. Today the record companies may be hurting, but the music making business is booming, using non-traditional digital methods and distribution models. This book explains why we got where we are and where we are heading. Kusek and Leonhard foresee the disappearance of CDs and record stores as we know them in the next decade. For the iPod, downloading market, this book will explain new ways of discovering music, new ways of acquiring it and how technology trends will make music flow like water, benefiting the people who love music and make music.

Popular Music, Digital Technology and Society Nick Prior.2018-02-26 Taking a distinctive, multi-theoretical look at popular music's place in contemporary society, this book is both an original inquiry and an assessment of the state of popular music - its protagonists, audiences and practices.

Understanding the Music Industries Chris Anderton,Andrew Dubber,Martin James.2012-12-14 Everyone knows music is big business, but do you really understand how ideas and inspiration become songs, products, downloads, concerts and careers? This textbook guides students to a full understanding of the processes that drive the music industries. More than just an expose or 'how to' guide, this book gives students the tools to make sense of technological change, socio-cultural processes, and the constantly

shifting music business environment, putting them in the front line of innovation and entrepreneurship in the future. Packed with case studies, this book:

- Takes the reader on a journey from Glastonbury and the X-Factor to house concerts and crowd-funded releases;
- Demystifies management, publishing and recording contracts, and the world of copyright, intellectual property and music piracy;
- Explains how digital technologies have changed almost all aspects of music making, performing, promotion and consumption;
- Explores all levels of the music industries, from micro-independent businesses to corporate conglomerates;
- Enables students to meet the challenge of the transforming music industries.

This is the must-have primer for understanding and getting ahead in the music industries. It is essential reading for students of popular music in media studies, sociology and musicology.

Music and Digital Media Georgina Born. 2022-09-12 Anthropology has neglected the study of music and this needs to be redressed. This book sets out to show how and why. It does so by bringing music to the subfield of digital anthropology, arguing that digital anthropology has much to gain by expanding its horizons to music - becoming more interdisciplinary by reference to digital/media studies, music and sound studies. *Music and Digital Media* is the first comparative ethnographic study of the impact of digital media on music worldwide. It offers a radical and lucid new theoretical framework for understanding digital media through music, showing that music is today where the promises and problems of the 'digital' assume clamouring audibility - while acting as a testing ground for innovations in the digital-cultural industries. The book contains ten chapters, eight of which present comprehensive original ethnographies. The chapters between them addresses popular, folk and art musics in the global South and North, including Kenya, Argentina, India, Canada and the UK/Europe, with each chapter providing a different regional or digital focus. The book is unique in bringing ethnographic

research on popular, folk and art musics from the global North and South into a comparative framework on a large scale, and creates an innovative new paradigm for comparative anthropology. Praise for *Music and Digital Media* 'This exciting volume forges new ground in the study of local conditions, institutions, and sounds of digital music in the Global South and North. The book's planetary scope and its commitment to the "messiness" of ethnographic sites and concepts amplifies emergent configurations and meanings of music, the digital, and the aesthetic.' Marina Peterson, University of Texas, Austin 'The global drama of music's digitisation elicits extreme responses - from catastrophe to piratical opportunism - but between them lie more nuanced perspectives. This timely, absolutely necessary collection applies anthropological understanding to a deliriously immersive field, bringing welcome clarity to complex processes whose impact is felt far beyond what we call music.' David Toop, London College of Communication 'Spanning continents and academic disciplines, the rich ethnographies contained in *Music and Digital Media* makes it obligatory reading for anyone wishing to understand the complex, contradictory, and momentous effects that digitization is having on musical cultures.' Eric Drott, University of Texas, Austin 'This superb collection, with an authoritative overview as its introduction, represents the state of the art in studies of the digitalisation of music. It is also a testament to what anthropology at its reflexive best can offer the rest of the social sciences and humanities.' David Hesmondhalgh, University of Leeds 'Music and Digital Media is a groundbreaking update to our understandings of sound, media, digitization, and music. Truly transdisciplinary and transnational in scope, it innovates methodologically through new models for collaboration, multi-sited ethnography, and comparative work. It also offers an important defense of—and advancement of—theories of mediation.' Jonathan Sterne, McGill University 'Music and Digital Media is a nuanced exploration of the burgeoning digital music

scene across both the global North and the global South. Ethnographically rich and theoretically sophisticated, this collection will become the new standard for this field.' Anna Tsing, co-editor of *Feral Atlas: The More-than-Human Anthropocene*

Popular Music in the Post-Digital Age Ewa Mazierska, Les Gillon, Tony Rigg. 2018-12-13 *Popular Music in the Post-Digital Age* explores the relationship between macro environmental factors, such as politics, economics, culture and technology, captured by terms such as 'post-digital' and 'post-internet'. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs-to inform greater understanding and better navigation of the popular music landscape within a global context.

Popular Music, Digital Technology and Society Nick Prior. 2018

Mastering in Music John Paul Braddock, Russ Hepworth-Sawyer, Jay Hodgson, Matthew Shelvock, Rob Toulson. 2020-12-29 *Mastering in Music* is a cutting-edge edited collection that offers twenty perspectives on the contexts and process of mastering. This book collects the perspectives of both academics and professionals to discuss recent developments in the field, such as mastering for VR and high resolution mastering, alongside crucial perspectives on fundamental skills, such as the business of mastering, equipment design and audio processing. Including a range of detailed case studies and interviews, *Mastering in Music* offers a comprehensive overview of the foremost hot topics affecting the industry, making it key reading for students and professionals engaged in music production.

Audible Infrastructures Kyle Devine, Alexandrine Boudreault-Fournier. 2021 Music is typically encountered as a cultural

surface. Songs emanate instantaneously and almost magically from our computers and phones. Tools for playing and making music, such as recordings and guitars, wait for us in stores, ready for purchase with no assembly required. And when we're done with this stuff, we can kick it to the curb, where it disappears effortlessly and without a trace. Day-to-day musical enjoyment seems so simple, so easy, so automatic. But it isn't. This book digs beneath such surface-level encounters to reveal the infrastructural dimensions of music and listening. It takes nothing for granted about the manufacture, delivery, or disposal of music's material and human bases. These infrastructural phenomena encompass the interrelated material, organizational, and ideological systems that facilitate three main phases in the social life and social death of musical commodities: (1) resources and production, (2) circulation and transmission, (3) failure and waste. The book asks how these three phases influence and respond to aesthetic conventions, material-environmental realities, and political-economic conditions in both industrializing and industrialized parts of the world. Although sawmills, mineshafts, power grids, telecoms networks, transport systems, and junk piles may seem peripheral to musical culture, Audible Infrastructures shows that all these humble things and their ordinary people are actually pivotal to what music is, how it works, and why it matters. Undertaking a concerted archaeology of music's media infrastructures is thus a means of understanding society and of knowing ourselves--and it is a step toward the reorientation of our musical cultures--

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.

Popular Music and Society Brian Longhurst.2007-05-07 This new edition of *Popular Music and Society*, fully revised and updated,

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continues to pioneer an approach to the study of popular music that is informed by wider debates in sociology and media and cultural studies. Astute and accessible, it continues to set the agenda for research and teaching in this area. 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; • 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. This second edition of *Popular Music and Society* will continue to be required reading for students of the sociology of culture, media and communication studies, and popular culture.

Rethinking Music through Science and Technology Studies

Antoine Hennion, Christophe Levaux. 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in Science and Technology Studies (STS). Applied to the study of music, this approach enables us to reconcile the human, social, factual, and technological aspects of the musical world, and opens the prospect of new areas of inquiry in musicology and sound studies. Drawing together contributions from a wide range of scholars, the book's four sections focus on key areas of music study that are impacted by STS: organology, sound studies, music history, and epistemology.

Music, Technology, and Education Andrew King, Evangelos

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Himonides.2016-06-10 The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

Media Technologies Tarleton Gillespie,Pablo J.

Boczkowski,Kirsten A. Foot.2014-01-24 Scholars from communication and media studies join those from science and technology studies to examine media technologies as complex, sociomaterial phenomena. In recent years, scholarship around media technologies has finally shed the assumption that these technologies are separate from and powerfully determining of social life, looking at them instead as produced by and embedded in distinct social, cultural, and political practices. Communication and media scholars have increasingly taken theoretical perspectives originating in science and technology studies (STS),

while some STS scholars interested in information technologies have linked their research to media studies inquiries into the symbolic dimensions of these tools. In this volume, scholars from both fields come together to advance this view of media technologies as complex sociomaterial phenomena. The contributors first address the relationship between materiality and mediation, considering such topics as the lived realities of network infrastructure. The contributors then highlight media technologies as always in motion, held together through the minute, unobserved work of many, including efforts to keep these technologies alive. Contributors Pablo J. Boczkowski, Geoffrey C. Bowker, Finn Brunton, Gabriella Coleman, Gregory J. Downey, Kirsten A. Foot, Tarleton Gillespie, Steven J. Jackson, Christopher M. Kelty, Leah A. Lievrouw, Sonia Livingstone, Ignacio Siles, Jonathan Sterne, Lucy Suchman, Fred Turner

Analysing Popular Music David Machin.2010-03-15 Electronic Inspection Copy available for instructors here Popular music is far more than just songs we listen to; its meanings are also in album covers, lyrics, subcultures, voices and video soundscapes. Like language these elements can be used to communicate complex cultural ideas, values, concepts and identities. *Analysing Popular Music* is a lively look at the semiotic resources found in the sounds, visuals and words that comprise the 'code book' of popular music. It explains exactly how popular music comes to mean so much. Packed with examples, exercises and a glossary, this book provides the reader with the knowledge and skills they need to carry out their own analyses of songs, soundtracks, lyrics and album covers. Written for students with no prior musical knowledge, *Analysing Popular Music* is the perfect toolkit for students in sociology, media and communication studies to analyse, understand - and celebrate - popular music.

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 Barbazon 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).

The Oxford Handbook of Technology and Music Education Alex Ruthmann, Roger Mantie. 2017 Few aspects of daily existence are untouched by technology. Learning and teaching music are no exceptions and arguably have been impacted as much or more than other areas of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, and interact with music--and conceptualize musical practices and the musical experience. For a discipline as entrenched in tradition as music education, this has brought forth myriad views on what does and should constitute music learning and teaching. To tease out and elucidate some of the salient problems, interests, and issues, The Oxford Handbook of Technology and Music Education critically situates technology in relation to music education from a variety of perspectives--historical, philosophical, socio-cultural, pedagogical, musical, economic, policy--organized around four broad themes: Emergence and Evolution; Locations and Contexts: Social and Cultural Issues; Experiencing, Expressing, Learning and Teaching; and Competence, Credentialing, and Professional

Development. Chapters from a highly diverse group of junior and senior scholars provide analyses of technology and music education through intersections of gender, theoretical perspective, geographical distribution, and relationship to the field. The Oxford Handbook of Technology and Music Education's dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforce traditional narratives and prevailing discourses.-- \$c Book jacket.

Identities and Intimacies on Social Media Tonny Krijnen, Paul G. Nixon, Michelle D. Ravenscroft, Cosimo Marco

Scarcelli.2022-11-21 This edited collection illuminates the scope with which identities and intimacies interact on a wide range of social media platforms. A varied range of international scholars examine the contexts of very different social media spaces, with topics ranging from whitewashing and memes, parental discourses in online activities, Spotify as an intimate social media platform, neoliberalisation of feminist discourses, digital sex work, social media wars in trans debates and 'BimboTok'. The focus is on their acceleration and impact due to the specificities of social media in relation to identities, intimacies within the broad 'political' sphere. The geographic range of case study material reflects the global impact of social media, and includes data from Belgium, Canada, China, France, Germany, Greece, Italy, Portugal, Spain, Sweden and the USA. This enlightening and rigorous collection will be of key interest to scholars in media studies and gender studies, and to scholars and professionals of social media. The Open Access version of this book, available at www.taylorfrancis.com, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

Popular Music, Digital Technology and Society Nick

Prior.2018-02-26 From shifts in format, through the effects on circulation and ownership, to the rise of digitally-produced genres, the ways we create, share and listen to music have

changed fundamentally. In *Popular Music, Digital Technology and Society*, Nick Prior explores the social, cultural and industrial contexts in which these shifts have taken place. Both accessible and authoritative, the book: Clarifies key concepts such as assemblage, affordance, mediation and musicking and defines new concepts such as playsumption and digital vocalities Considers the impact of music production technologies such as MIDI, sampling, personal computing and smartphone apps Looks at the ways in which the internet shapes musical consumption, from viral marketing to streaming services Examines the effects of mobile audio devices on everyday social interactions Opens up new ways to think and write about the personal experience of making and performing digital music This book is an invaluable resource for anyone who wants to understand the place of popular music in contemporary culture and society. It will be fascinating reading for students and researchers across media and communication studies, sociology, cultural studies and the creative industries.

Digital Media and Society Adrian Athique.2013-07-31 The rise of digital media has been widely regarded as transforming the nature of our social experience in the twenty-first century. The speed with which new forms of connectivity and communication are being incorporated into our everyday lives often gives us little time to stop and consider the social implications of those practices. Nonetheless, it is critically important that we do so, and this sociological introduction to the field of digital technologies is intended to enable a deeper understanding of their prominent role in everyday life. The fundamental theoretical and ethical debates on the sociology of the digital media are presented in accessible summaries, ranging from economy and technology to criminology and sexuality. Key theoretical paradigms are explored through a broad range of contemporary social phenomena – from social networking and virtual lives to the rise of cybercrime and identity theft, from the utopian ideals of

virtual democracy to the Orwellian nightmare of the surveillance society, from the free software movement to the implications of online shopping. As an entry-level pathway for students in sociology, media, communications and cultural studies, the aim of this work is to situate the rise of digital media within the context of a complex and rapidly changing world.

The Art of Digital Music David Battino, Kelli Richards. 2005 Some of the great modern artists of digital--including Alan Parsons, Herbie Hancock, BT, Todd Rundgren, Steve Reich, and Phil Ramone--explain how they use digital technology to expand their range of creative choices. Original.

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.

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