

Turbo Musik

Philip V. Bohlman

Music and Democracy Marko Kölbl, Fritz Trümpi, 2021-11-30 *Music and Democracy* explores music as a resource for societal transformation processes. This book provides recent insights into how individuals and groups used and still use music to achieve social, cultural, and political participation and bring about social change. The contributors present outstanding perspectives on the topic: From the promise and myth of democratization through music technology to the use of music in imposing authoritarian, neoliberal or even fascist political ideas in the past and present up to music's impact on political systems, governmental representation, and socio-political realities. The volume further features approaches in the fields of gender, migration, disability, and digitalization.

Relocating Popular Music E. Mazierska, G. Gregory, 2016-02-03 *Relocating Popular Music* uses the lens of colonialism and tourism to analyse types of music movements, such as transporting music from one place or historical period to another, hybridising it with a different style and furnishing it with new meaning. It discusses music in relation to music video, film, graphic arts, fashion and architecture.

Crime and Music Dina Siegel, Frank Bovenkerk, 2020-12-07 This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology. Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: The Criminalization of Music; Music and Violence; Organised Crime and Music; Music, Genocide, and Crimes Against Humanity and Music as Resistance. Spanning a range of cultures and time periods, *Crime and Music* will be of interest to researchers in critical and cultural criminology, the history of music, anthropology, ethnology, and sociology.

Popular Music and Human Rights: World music Ian Peddie, 2011 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination, and the right to self-legislation have long been at the forefront of popular music's approach to human rights. In Eastern Europe, where states often tried to control music, the hundreds of thousands of Estonians who gathered in Tallinn between 1987 and 1991 are a part of the singing revolutions that encouraged a sense of national consciousness, which had years earlier been crushed when Soviet policy.

Banding Together Jennifer C. Lena, 2012-02-12 Why do some music styles gain mass popularity while others thrive in small niches? *Banding Together* explores this question and reveals the attributes that together explain the growth of twentieth-century American popular music. Drawing on a vast array of examples from sixty musical styles--ranging from rap and bluegrass to death metal and South Texas polka, and including several created outside the United States--Jennifer Lena uncovers the shared grammar that allows us to understand the cultural language and evolution of popular music. What are the common economic, organizational, ideological, and aesthetic traits among contemporary genres? Do genres follow patterns in their development? Lena

discovers four dominant forms--Avant-garde, Scene-based, Industry-based, and Traditionalist--and two dominant trajectories that describe how American pop music genres develop. Outside the United States there exists a fifth form: the Government-purposed genre, which she examines in the music of China, Serbia, Nigeria, and Chile. Offering a rare analysis of how music communities operate, she looks at the shared obstacles and opportunities creative people face and reveals the ways in which people collaborate around ideas, artworks, individuals, and organizations that support their work.

CMJ New Music Report, 2002-08-12 CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio airplay and independent and trend-forward retail sales. CMJ's trade publication, compiles playlists for college and non-commercial stations; often a prelude to larger success.

Popular Music and Human Rights: World music Ian Peddie, 2011 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression that reaches far and wide.

Popular Music and Human Rights Ian Peddie, 2012-11-01 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide.

Böse Macht Musik Katharina Wisotzki, Sara R. Falke, 2014-06-30 Heavy Metal und martialische Fangesänge - aber auch Musik als Folterinstrument: Kann Musik böse sein? Ist sie als Inbegriff des Schönen und Wahren nicht über jeden Zweifel erhaben? Wie ist ein »musikalisch Böses« vorstellbar? Blieb die Musik im sonst so weitläufigen Diskurs über das Böse bisher weitgehend unbeachtet, so wird in den Beiträgen dieses Bandes versucht, dieses Verhältnis anhand verschiedener musikalischer und kulturhistorischer Gegenstände zu analysieren und so eine Grundlage für eine Ästhetik des Bösen in der Musik zu schaffen.

Eastern European Popular Music in a Transnational Context Ewa Mazierska, Zsolt Győri, 2019-07-15 This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, *Eastern European Popular Music in a Transnational Context* expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregović, Czesław Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how

the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews.

Popular Music and Human Rights Ian Peddie, 2016-04-22 Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide. Contributors to this significant volume cover artists and topics such as Billy Bragg, punk, Funda-Mental, Willie King and the Liberators, Hedwig and the Angry Inch, the Anti-Death Penalty movement, benefit concerts, benefit albums, Gil Scott-Heron, Bruce Springsteen, Wounded Knee and Native American political resistance, Tori Amos, Joni Mitchell, as well as human rights in relation to feminism. A second volume covers World Music.

Relocating Popular Music E. Mazierska, G. Gregory, 2016-02-03 Relocating Popular Music uses the lens of colonialism and tourism to analyse types of music movements, such as transporting music from one place or historical period to another, hybridising it with a different style and furnishing it with new meaning. It discusses music in relation to music video, film, graphic arts, fashion and architecture.

The Bloomsbury Handbook of Popular Music and Social Class Ian Peddie, 2020-02-06 The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

Justice For All Die Wahrheit Über Metallica Joel McIver, Helmut Müller, 2009-07-10 Joel McIver erzählt mit akribischer Genauigkeit Metallicas Geschichte, enthüllt die Mythen, die seit Jahren mit der Band umgeben und verrät die ungeschminkte Wahrheit über seine Entstehung und seine Entwicklung. Fangen Sie an mit den frühen Jahren mit den volltrunkenen Club-Gigs und endlosen Tournées in glorreichen Tagen bis zu ihrem berühmten Prozess mit Napster und der obligatorischen Rehabilitierung und Analyse - hier ist die echte Metallica-Story. Durch Interviews mit mehr als 75 bekannten Musik Produzenten, Autoren, Bandkollegen und Familienmitgliedern kristallisiert McIver heraus, was in Metallicas unverwundlicher Welt musikalischer Exzesse

wirklich vor sich ging.

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

Euro Pop Book , 1997

Balkan Popular Culture and the Ottoman Ecumene Donna A. Buchanan, 2007-10-01

Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses. Containing eleven ethnographic case studies, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and

Montenegro. The book is accompanied by a VCD that contains a photo gallery, sound files, and music video excerpts.

Focus: Music, Nationalism, and the Making of a New Europe Philip V. Bohlman, 2010-09-13 Two decades after the fall of communism in Eastern Europe and one decade into the twenty-first century, European music remains one of the most powerful forces for shaping nationalism. Using intensive fieldwork throughout Europe -- from participation in alpine foot pilgrimages to studies of the grandest music spectacle anywhere in the world, the Eurovision Song Contest -- Philip V. Bohlman reveals the ways in which music and nationalism intersect in the shaping of the New Europe. Focus: Music, Nationalism, and the Making of the New Europe begins with the emergence of the European nation-state in the Middle Ages and extends across long periods during which Europe's nations used music to compete for land and language, and to expand the colonial reach of Europe to the entire world. Bohlman contrasts the national and the nationalist in music, examining the ways in which their impact on society can be positive and negative -- beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever. The New Europe of the twenty-first century is more varied, more complex, and more politically volatile than ever, and its music resonates fully with these transformations.

Religion and Popular Music Andreas Häger, 2018-09-06 Through in-depth case studies, Religion and Popular Music explores encounters between music, fans and religion. The book examines several popular music artists - including Bob Dylan, Prince and Katy Perry - and looks at the way religion comes into play in their work and personas. Genres explored by contributing authors include country, folk, rock, metal and Electronic Dance Music. Case studies in the book originate from a variety of geographic and cultural contexts, focusing on topics such as nationalism and hard rock in Russia, fan culture in Argentina, and punk and Islam in Indonesia. Chapters engage with the central issue of how global music meets local audiences and practices, and considers how fans as well as religious groups react to the uses of religion in popular music. It also looks at how they make these interactions between popular music and religion components in their own identity, community and practice. Tapping into a vital and lively topic of teaching, research and wider cultural interest, and employing diverse methodologies across musicians, fans and religious groups, this book is an important contribution to the growing field of religion and popular music studies.

The Self-Promoting Musician Peter Spellman, 2013-09-01 (Berklee Guide). Take charge of your music career with crucial do-it-yourself strategies. If you are an independent musician, producer, studio owner, or label, you should own this book! Written by Peter Spellman, Director of the Career Development Center at Berklee College of Music, this guide will teach you everything you need to know to become a success in the music business. Filled with empowering tips and resources for self-managed musicians, you will learn to: create a goals-driven plan to help you fulfill your musical passions; multiply the power of every gig you play using 15 proven methods; turbo-charge your social media strategy; get radio airplay online and offline; protect your creative works; keep your career organized and growing, using the best low-cost practices; and more!

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