Soviet Music and Society Under Lenin and Stalin

Listening - Sacrificing - Representing - Repeating - Composing - The politics of silence and sound, by Susan McClary.

The Saturday Review of Politics, Literature, Science and Art

While attention has been paid to various aspects of music education in China, to date no single publication has systematically addressed the complex interplay of sociopolitical transformations underlying the development of popular music and music education in the multilevel culture of China. Before the implementation of the new curriculum reforms in China at the beginning of the twenty-first century, there was neither Chinese nor Western popular music in textbook materials. Popular culture had long been prohibited in school music education by China’s strong revolutionary orientation, which feared ‘spiritual pollution’ by Western cultures. However, since the early twenty-first century, education reform has attempted to help students deal with experiences in their daily lives and has officially included learning the canon of popular music in the music curriculum. In relation to this topic, this book analyses how social transformation and cultural politics have affected community relations and the transmission of popular music through school music education. Ho presents music and music education as sociopolitical constructions of nationalism and globalization. Moreover, how popular music is received in national and global contexts and how it affects the construction of social and musical meanings in school music education, as well as the reformation of music education in mainland China, is discussed. Based on the perspectives of school music teachers and students, the findings of the empirical studies in this book address the power and potential use of popular music in school music education as a producer and reproducer of cultural politics in the music curriculum in the mainland.
Understanding Society Through Popular Music

Presents a history of popular music during the 1960s and 1970s and weighs its influence on the art, politics, and culture of the era.

Popular Music: Music and society

"Over the past several decades the countries of Southeast Asia have reverberated to the music of superstars like Indonesia's Rhoma Irama and Iwan Fals, the Filipino singer-songwriters Freddie Aguilar and Joey Ayala. Thailand groups Caravan and Carabao, and the Malaysian rock group Kembara. Along with many lesser known artists, they articulated the views of powerless citizens and provided a critical discourse on national and international affairs. Some were even identified with mass based sociopolitical movements seeking change. Popular musicians were at the forefront of the Thai democracy movement of the mid-1970s, the agitation leading to the abdication of the Marcos dictatorship in the mid-1980s, and the debate over inequality, corruption, and the role of Islam in Indonesia.

Music, National Identity and the Politics of Location

Noise

In today’s culture, popular music is a vital site where ideas about gender and sexuality are imagined and disseminated. Popular Music and the Politics of Hope: Queer and Feminist Interventions explores what that means with a wide-ranging collection of chapters that consider the many ways in which contemporary pop music performances of gender and sexuality are politically engaged and even radical. With analyses rooted in feminist and queer thought, contributors explore music from different genres and locations, including Beyoncé’s Lemonade, A Tribe Called Red’s We Are the Halluci Nation, and celebrations of Vera Lynn’s 100th Birthday. At a bleak moment in global politics, this collection focuses on the concept of critical hope: the chapters consider making and consuming popular music as activities that encourage individuals to imagine and work toward a better, more just world. Addressing race, class, aging, disability, and colonialism along with gender and sexuality, the authors articulate the diverse ways popular music can contribute to the collective political projects of queerness and feminism. With voices from senior and emerging scholars, this volume offers a snapshot of today’s queer and feminist scholarship on popular music that is an essential read for students and scholars of music and cultural studies.

America's Musical Pulse

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

Music as a Platform for Political Communication
Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study.

**Music in Society**

Music narrates personal, communal and national experiences. It is a rich repository of a peoples deepest fears, hopes, and achievements, especially as it communicates spirituality, economic, and political realities. This volume examines the multiple roles of music in Zimbabwe, showing how Zimbabwean music has addressed the socio-economic, political and spiritual crisis that the country has endured in the last one and a half decades. While concentrating on the tumultuous 2000-2013 period, the themes that are addressed here are enduring. Thus, the book explores the interplay between music and gender, music and politics, and music and identity construction in Zimbabwe, and it interacts with most of the dominant genres in Zimbabwean music, including Sungura, ZORA, Chimurenga, Gospel and the Urban Grooves. This volume will interest specialists in the study of ethnomusicology, in addition to scholars of literature, religious studies, philosophy, theatre arts, political science, and history.

**Saturday Review of Politics, Literature, Science and Art**

**The Jerusalem Diary**

**Democracy and Music Education**

Popular music may be viewed as primary documents of society, and America's Musical Pulse documents the American experience as recorded in popular sound. Whether jazz, blues, swing, country, or rock, the music, the impulse behind it, and the reaction to it reveal the attitudes of an era or generation. In this interdisciplinary collection, topics concerning 20th-century popular music are related to issues of politics, class, economics, race, gender, and the social context. The focus throughout is to encourage investigation of the complex issues behind the music.

**German Politics and Society**

How do we define 'culture?' In this volume, Adam Muller brings together contributions from established and emerging scholars in a number of different disciplines who each examine the concept of culture as it is understood and deployed within their respective fields.

**Music as Social Life**

The book challenges the notion that Irish Traditional music expresses an essential Irish identity, arguing that it was an ideological construction of cultural nationalists in the nineteenth century, later commodified by the music and tourism industries. As a social process, musical performance is complicated by the varying experiences of musicians and listeners. The question of an Irish identity expressed musically is...
further explored through the experiences of both 'local' and 'foreign' musicians, including the author. The conclusion that a radicalised ideal of national culture and an assimilative model of cultural contact are compatible has important implications for Irish society today. Irish traditional music is now performed and consumed world-wide. The Making of Irish Traditional Music considers the implications of this for the way we understand music's relationship to individual and collective identities such as ethnicity and nationality. The core of this book is its analysis of the experiences of 'foreigners' playing Irish music, both in Australia and in the heart of Ireland's traditional music empire, County Clare, as 'pilgrims' to summer schools.

**Culture, Society, and Politics in Central Asia and India**

A provocative volume of essays challenging the view that music occupies an autonomous aesthetic sphere.

**Dance of Life**

The subject of this study has two distinct but not unrelated aspects: first, an investigation into the sociology of music as an autonomous and specialized discipline; and second, an examination of certain fundamental facts that may be considered within the purview of the sociology of music itself. If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful, we must first try to determine the subject and methods of the sociology of music, its position and boundaries in respect to musicology, and, most especially, its relation to the aesthetics of music and music history. It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces, where its investigation leads, and, finally, to establish its position vis-a-vis sociology in general. (From the Author's Introduction.)

**World Music, Politics and Social Change**

**Three Spheres: a Life in Politics, Business and Music**

Counterpoints: Music and Education--Estelle R. Jorgensen, editor

**The Making of Irish Traditional Music**

This book investigates the place of music in Soviet society during the eras of Lenin and Stalin. It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly evolving society, discusses the role of music in Soviet society and people's lives, and shows how political ideology proved an inspiration as well as an inhibition. It explores how music and politics interacted in the lives of two of the twentieth century's greatest composers - Shostakovich and Prokofiev - and also in the lives of less well-known composers. In addition it considers the specialist composers of early Soviet musical propaganda, amateur music making, and musical life in the non-Russian republics. The book will appeal to specialists in Soviet music history, those with an interest in twentieth century music in general, and also to students of the history, culture and politics of the Soviet Union.
Popular Music, Cultural Politics and Music Education in China

It is common to hear talk of how music can inspire crowds, move individuals and mobilise movements. We know too of how governments can live in fear of its effects, censor its sounds and imprison its creators. At the same time, there are other governments that use music for propaganda or for torture. All of these examples speak to the idea of music's political importance. But while we may share these assumptions about music's power, we rarely stop to analyse what it is about organised sound - about notes and rhythms - that has the effects attributed to it. This is the first book to examine systematically music's political power. It shows how music has been at the heart of accounts of political order, at how musicians from Bono to Lily Allen have claimed to speak for peoples and political causes. It looks too at the emergence of music as an object of public policy, whether in the classroom or in the copyright courts, whether as focus of national pride or employment opportunities. The book brings together a vast array of ideas about music's political significance (from Aristotle to Rousseau, from Adorno to Deleuze) and new empirical data to tell a story of the extraordinary potency of music across time and space. At the heart of the book lies the argument that music and politics are inseparably linked, and that each animates the other.

Sonic Politics

Music and violence have been linked since antiquity in ritual, myth, and art. Considered together they raise fundamental questions about creativity, discourse, and music's role in society. The essays in this collection investigate a wealth of issues surrounding music and violence—issues that cross political boundaries, time periods, and media—and provide cross-cultural case studies of musical practices ranging from large-scale events to regionally specific histories. Following the editors’ substantive introduction, which lays the groundwork for conceptualizing new ways of thinking about music as it relates to violence, three broad themes are followed: the first set of essays examines how music participates in both overt and covert forms of violence; the second section explores violence and reconciliation; and the third addresses healing, post-memorials, and memory. Music, Politics, and Violence affords space to look at music as an active agent rather than as a passive art, and to explore how music and violence are closely—and often uncomfortably—entwined. CONTRIBUTORS include Nicholas Attfield, Catherine Baker, Christina Baade, J. Martin Daughtry, James Deaville, David A. McDonald, Kevin C. Miller, Jonathan Ritter, Victor A. Vicente, and Amy Lynn Wlodarski.

Popular Music and the Politics of Hope

Music and Society

The Seventies

The London Review and Weekly Journal of Politics, Literature, Art, & Society
Read Free Music And Society The Politics Of Composition Performance And Reception

Written for Introductory Sociology and Sociology of Popular Music courses, the second edition of Understanding Society through Popular Music uses popular music to illustrate fundamental social institutions, theories, sociological concepts, and processes. The authors use music, a social phenomenon of great interest, to draw students in and bring life to their study of sociology. The new edition has been updated with cutting edge thinking on and current examples of subcultures, politics, and technology.

The Canadian Magazine of Politics, Science, Art and Literature

Most of us think of the 1970s as an "in-between" decade, the uninspiring years that happened to fall between the excitement of the 1960s and the Reagan Revolution. A kitschy period summed up as the "Me Decade," it was the time of Watergate and the end of Vietnam, of malaise and gas lines, but of nothing revolutionary, nothing with long-lasting significance. In the first full history of the period, Bruce Schulman, a rising young cultural and political historian, sweeps away misconception after misconception about the 1970s. In a fast-paced, wide-ranging, and brilliant reexamination of the decade's politics, culture, and social and religious upheaval, he argues that the Seventies were one of the most important of the postwar twentieth-century decades. The Seventies witnessed a profound shift in the balance of power in American politics, economics, and culture, all driven by the vast growth of the Sunbelt. Country music, a southern silent majority, a boom in "enthusiastic" religion, and southern California New Age movements were just a few of the products of the new demographics. Others were even more profound: among them, public life as we knew it died a swift death. The Seventies offers a masterly reconstruction of high and low culture, of public events and private lives, of Jonathan Livingston Seagull, Evel Knievel, est, Nixon, Carter, and Reagan. From The Godfather and Network to the Ramones and Jimmy Buffett; from Billie jean King and Bobby Riggs to Phyllis Schlafly and NOW; from Proposition 13 to the Energy Crisis; here are all the names, faces, and movements that once filled our airwaves, and now live again. The Seventies is powerfully argued, compulsively readable, and deeply provocative.

Sounds of Life

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.

Society, Ethics, and the Law: A Reader

To date, scholars have paid little attention to the role that music played at political rallies and protests, the political activism of right-wing and left-wing musicians, and the emergence of musical performances as sites of verbal and physical confrontations between Allende supporters and the opposition. This book illuminates a largely unexplored facet of the Cold War era in Latin America by examining linkages among music, politics, and the development of extreme political violence. It traces the development of folk-based popular music against the backdrop of Chile's social and political history, explaining how music played a fundamental role in a national conflict that grew out of deep cultural
divisions. Through a combination of textual and musical analysis, archival research, and oral histories, Jedrek Mularski demonstrates that Chilean rightists came to embrace a national identity rooted in Chile's central valley and its huaso ("cowboy") traditions, which groups of well-groomed, singing huasos expressed and propagated through música típica. In contrast, leftists came to embrace an identity that drew on musical traditions from Chile's outlying regions and other Latin American countries, which they expressed and propagated through nueva canción. Conflicts over these notions of Chilenidad ("Chileanness") both reflected and contributed to the political polarization of Chilean society, sparking violent confrontations at musical performances and political events during the late 1960s and early 1970s. Mularski offers a powerful example and multifaceted understanding of the fundamental role that music often plays in shaping the contours of political struggles and conflicts throughout the world. This is an important book for Latin American studies, history, musicology/ethnomusicology, and communication.

**Music, Politics, and Violence**

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 Zizek. 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 raï. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

**Songs and Politics in Eastern Africa**

**Popular Music and Society**

Society, Ethics, and the Law: A Reader is an engaging, thoughtful, and academic text designed to help students make connections to ethical issues using real-world examples and thought-provoking discussion questions.

**Music and Politics**
Read Free Music And Society The Politics Of Composition Performance And Reception

A Guide to Degrees in Arts, Science, Literature, Law, Music, and Divinity

Milan 1790-1802

Twelve essays study the commercialization of ethnic music for markets in the developed world, and the impact on local music and performers in the third world. Drawing on a number of academic disciplines, and music from, among other places, West Africa, Indonesia, Slovenia, Colombia, Israel, and Cuba, the contributors challenge both traditional and progressive assumptions about music. No index. Distributed by St. Martins Press. Annotation copyrighted by Book News, Inc., Portland, OR

Pulse of the People


Concepts of Culture

This volume analyses the narration of the social through music and the seismographic function of music to detect social problems and envision alternatives. Beyond state-driven attempts to link musical production to the official narrative of the nation, mass musical movements emerged during the 20th century that provided countercultural and alternative narratives of the prevailing social context. The Americas contain numerous examples of the strong connection between music and politics; Woody Guthrie's "This Land is Your Land" envisioned a socialist transformation of the U.S., the Chilean Nueva Canción created a narrative and affective frame for the recognition of popular culture as a central element of the cultural politics of the Chilean way to socialism, and Reggae emerged as a response to British colonialism, drawing inspiration and guidance from the pan-Africanist visions of Marcus Garvey. Providing a significant contribution to the study of music and politics/social movements from an inter-American perspective, this book will appeal to students and scholars of U.S. and Latin American Cultural Studies, Transnational Studies, History and Political Studies, Area Studies, and Music Studies.

The London Review of Politics, Society, Literature, Art, & Science

Keller's record of the artistic, social and political life of Israel towards the close of the 1970s, illustrated with Milein Cosman's remarkable drawings.
The Saturday Review of Politics, Literature, Science and Art

Songs and Politics in Eastern Africa brings together important essays on songs and politics in the region and beyond. Through an analysis of the voices from the margins, the authors (contributors) enter into the debate on cultural productions and political change. The theme that cuts across the contributions is that songs are, in addition to their aesthetic appeal, vital tools for exploring how political and social events are shaped and understood by citizens. Urbanization, commercialization and globalization contributed to the vibrancy of East African popular music of the 1990s which was marked by hybridity, syncretism and innovativeness. It was a product of social processes inseparable from society, politics, and other critical issues of the day. The lyrics explored socials cosmology, worldviews, class and gender relations, interpretations of value systems, and other political, social and cultural practices, even as they entertained and provided momentary escape for audience members. Frustration, disenchantments, and emotional fatigue resulting from corrupt and dictatorial political systems that stifle the potential of citizens drove and still drive popular music in Eastern Africa as in most of Africa. Songs and Politics in Eastern Africa is an important addition to the study of popular culture and its role in shaping society.

Music of the Counterculture Era

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.

Music, Politics, and Nationalism In Latin America: Chile During the Cold War Era

Hip-Hop music encompasses an extraordinarily diverse range of approaches to politics. Some rap and Hip-Hop artists engage directly with elections and social justice organizations; others may use their platform to call out discrimination, poverty, sexism, racism, police brutality, and other social ills. In Pulse of the People, Lakeyta M. Bonnette illustrates the ways rap music serves as a vehicle for the expression and advancement of the political thoughts of the urban Black community, a population frequently marginalized within American society and alienated from electoral politics. Pulse of the People lays a foundation for the study of political rap music and public opinion research and demonstrates ways in which political attitudes asserted in the music have been transformed into direct action and behavior of constituents. Bonnette examines the history of rap music and its relationship to and extension from other cultural and political vehicles within Black America, presenting criteria for identifying the specific subgenre of music that is political rap. She complements the statistics of rap music exposure with lyrical analysis of rap songs that espouse Black Nationalist and Black Feminist attitudes. Touching on a number of critical moments in American racial politics--including the 2008 and 2012 elections and the cases of the Jena 6, Troy Davis, and Trayvon Martin--Pulse of the People makes a compelling case for the influence of rap music in the political arena and greatly expands our understanding of the ways political ideologies and public opinion are formed.