

## Popular Music Journalism Books

Boom's Blues  
How to Write About Music  
The Republic of Love  
Perspectives on German Popular Music  
Song Interpretation in 21st-Century Pop Music  
Nothing is Real  
Can Music Journalism be Good Journalism?  
The First Collection of Criticism by a Living Female Rock Critic  
Da Capo Best Music Writing 2006  
A History of Popular Music Before Rock Music  
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Understanding Popular Music  
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Popular Music, Gender and Postmodernism  
The Top 1000 Songs of All Time  
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Pop Music and the Press  
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Smart Ass  
Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys.  
Popular Music in Eastern Europe  
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Can't Stand Up For Falling Down  
Genre in Popular Music  
On the Record

### Boom's Blues

Traces the rise of rock music criticism through the story of "The Village Voice," a key publication whose writers explored the connections between rock music and contemporary intellectual trends.

### **How to Write About Music**

San Francisco Chronicle pop music critic Joel Selvin started covering rock shows for the paper shortly after the end of the Civil War. His writing has appeared in a number of other publications that one would think should have known better. People all over the world are still pissed off about pieces in this collection.

### **The Republic of Love**

Drawing on the work of international contributors Media Organization and Production examines a wide range of global-local media organizations and the production of different mediums and genres. Following the editor's introduction which sets out the principal differences of approach and defining debates, chapters address: transnational and national, commercial and public service corporations; international film and TV co-productions; children's television news production, the historical development of 'liveness' on radio, and music journalism; the politics and organizational forms of alternative media production including radical newspapers, video and the internet; and the changing 'production ecology' of natural history television. These topics are examined through a variety of theoretical and conceptual frameworks that help to illuminate how cultural production often involves a complex articulation of differing influences and constraints, both material and discursive, intended and unintended, structurally determined and

culturally mediated. Together the chapters in this book help to recover this complexity and thereby help us to better understand the nature and output of today's media.

### **Perspectives on German Popular Music**

Pop music's a simple pleasure. Is it catchy? Can you dance to it? Do you fancy the singer? But what's fascinating about pop is our relationship with it. David Hepworth is interested in the human side of pop. He's interested in how people make the stuff and, more importantly, what it means to us. In this collection of essays written throughout his career, Hepworth shows how it is possible to take music seriously and, at the same time, not drain the life out of it. From the legacy of the Beatles to the dramatic decline of the record shop via the bewildering nomenclature of musical genres; with characteristic insight and humour Hepworth asks some essential questions about music and, indeed, life: is it all about the drummer; are band managers misunderstood; and is it appropriate to play 'Angels' at funerals? As Pope John Paul II said 'of all the unimportant things, football is the most important'. David Hepworth believes the same to be true of music and this selection of his best writing, covering the music of last fifty years, shows you precisely why. 'This collection offers counterintuitive takes on everything from Sixties B-sides to wedding music' - GQ

### **Song Interpretation in 21st-Century Pop Music**

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Jessica Hopper's music criticism has earned her a reputation as a firebrand, a keen observer and fearless critic not just of music but the culture around it. With this volume spanning from her punk fanzine roots to her landmark piece on R. Kelly's past, *The First Collection* leaves no doubt why *The New York Times* has called Hopper's work "influential." Not merely a selection of two decades of Hopper's most engaging, thoughtful, and humorous writing, this book documents the last 20 years of American music making and the shifting landscape of music consumption. The book journeys through the truths of Riot Grrrl's empowering insurgence, decamps to Gary, IN, on the eve of Michael Jackson's death, explodes the grunge-era mythologies of Nirvana and Courtney Love, and examines emo's rise. Through this vast range of album reviews, essays, columns, interviews, and oral histories, Hopper chronicles what it is to be truly obsessed with music. The pieces in *The First Collection* send us digging deep into our record collections, searching to re-hear what we loved and hated, makes us reconsider the art, trash, and politics Hopper illuminates, helping us to make sense of what matters to us most.

### **Nothing is Real**

Since the 1950s, writing about popular music has become a staple of popular culture. *Rolling Stone*, *Vibe*, and *The Source* as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to

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engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. *Pop Music and the Press* looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note: Steve Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are *CyberSociety: Computer-Mediated Communication and Community* (editor) and *Rock Formation: Popular Music, Technology, and Mass Communication*.

### **Can Music Journalism be Good Journalism?**

Combining practical 'how to' skills with reflection on the place of each specialism in the industry, this guide features the skills needed to cover specialist areas, including writing match reports for sport, reviewing the arts, and dealing with complex information for science. The book will also discuss how specialist journalists have contributed to the mainstream news agenda, as well as analysing how different issues have been covered in each specialism, such as the credit crunch, global warming,

national crime statistics and the celebrity culture in sport. Areas covered include: Sport Business Politics Crime Environment Fashion Food Music Media Science Health Law Travel War Wine

### **The First Collection of Criticism by a Living Female Rock Critic**

'The NME mattered to all those generations who grew up with music at the centre of their universe. The NME never had a truer chronicler than Pat Long.' Tony Parsons Since it was founded in 1952, the New Musical Express has played a central part in the British love affair with pop music. Snotty, confrontational, enthusiastic, sarcastic: the NME landing on the doormat every Wednesday was the high point of any music fan's week, whether they were listening to The Beatles, Bowie or Blur. The Sex Pistols sang about it, Nick Hornby claims he regrets not working for it and a whole host of household names – Tony Parsons and Julie Burchill, Nick Kent and Mick Farren, Steve Lamacq and Stuart Maconie – started their career writing for it. This authoritative history, written by former assistant editor, Pat Long, is an insider's account of the high times and low lives of the world's most famous, and most influential, music magazine. The fights, the bands, the brawls, the haircuts, the egos and much more. This is the definitive – and first – book about the infamous NME.

### **Da Capo Best Music Writing 2006**

A feminist musician icon, Viv Albertine reveals the

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rocking, uncompromising story of her life on the front lines at the birth of the British punk movement and beyond in this exciting, humorous, and inspiring memoir. Selected by the New York Times as one of the 50 Best Memoirs of the Past 50 Years Viv Albertine is a pioneer. As lead guitarist and songwriter for the seminal band The Slits, she influenced a future generation of artists including Kurt Cobain and Carrie Brownstein. She formed a band with Sid Vicious and was there the night he met Nancy Spungen. She tempted Johnny Thunderstoured America with the Clashdated Mick Jonesand inspired the classic Clash anthem "Train in Vain." But Albertine was no mere muse. In Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys., Albertine delivers a unique and unfiltered look at a traditionally male-dominated scene. Her story is so much more than a music memoir. Albertine's narrative is nothing less than a fierce correspondence from a life on the fringes of culture. The author recalls rebelling from conformity and patriarchal society ever since her days as an adolescent girl in the same London suburb of Muswell Hill where the Kinks formed. With brash honesty—and an unforgiving memory—Albertine writes of immersing herself into punk culture among the likes of the Sex Pistols and the Buzzcocks. Of her devastation when the Slits broke up and her reinvention as a director and screenwriter. Or abortion, marriage, motherhood, and surviving cancer. Navigating infidelity and negotiating divorce. And launching her comeback as a solo artist with her debut album, The Vermilion Border. Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys. is a raw chronicle of music, fashion, love, sex, feminism,

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and more that connects the early days of punk to the Riot Grrrl movement and beyond. But even more profoundly, Viv Albertine's remarkable memoir is the story of an empowered woman staying true to herself and making it on her own in the modern world.

### **A History of Popular Music Before Rock Music**

The migration of cynical academic ideas about postmodernism into music journalism are traced in this book. The result of this migration is a widespread fatalism over the ability of the music industry to absorb any expression of defiance in popular music. The book synthesizes a number of fields: American and British academic and journalistic music criticism; aesthetic and literary history and theory from romanticism through postmodernism; alternative music such as feminist punk and grunge; political economy, which has fueled the obsession with commercial incorporation; and subcultural sociology.

### **Writing the Record**

Allan Jones launched Uncut magazine in 1997 and for 15 years wrote a popular monthly column called Stop Me If You've Heard This One Before, based on his experiences as a music journalist in the 70s and 80s, a gilded time for the music press. By turns hilarious, cautionary, poignant and powerful, the Stop Mestories collected here include encounters with some of rock's most iconic stars, including David Bowie, Lou Reed, Leonard Cohen, Van Morrison, Neil Young, Elvis

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Costello, The Sex Pistols, The Clash, The Smiths, R.E.M. and Pearl Jam. From backstage brawls and drug blow-outs, to riots, superstar punch-ups, hotel room confessionals and tour bus lunacy, these are stories from the madness of a music scene now long gone.

### **Honesty Is Explosive!**

This book collects the best of Ben Watson's music and culture writing from 1985-2002, including reviews and essays on significant music--jazz, pop, punk, and classical--written from the author's distinctive "militant aesthetix" point of view; plus reflections on the intersection of madness and music, the world after 9/11, and much more. A major collection by a major critic of the modern music scene.

### **Da Capo Best Music Writing 2001**

Understanding Popular Music is a comprehensive introduction to the history and meaning of popular music. It begins with a critical assessment of the different ways in which popular music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music. Drawing on the recent work of music scholars and the popular music press, Shuker explores key subjects which shape our experience of music, including music production, the music industry, music policy, fans, audiences and subcultures, the musician as 'star', music journalism, and the reception and consumption of popular music. This fully revised and

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updated second edition includes: \*case studies and lyrics of artists such as Shania Twain, S Club 7, The Spice Girls and Fat Boy Slim \* the impact of technologies including on-line delivery and the debates over MP3 and Napster \* the rise of DJ culture and the changing idea of the 'musician' \* a critique of gender and sexual politics and the discrimination which exists in the music industry \* moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice-T \* a comprehensive discography, guide to further reading and directory of websites.

### **Decomposed**

### **Understanding Popular Music**

Existing books on the analysis of popular music focus on theory and methodology, and normally discuss parts of songs briefly as examples. The impression often given is that songs are being chosen simply to illuminate and exemplify a theoretical position. In this book the obverse is true: songs take centre stage and are given priority. The authors analyse and interpret them intensively from a variety of theoretical positions that illuminate the song. Thus, methods and theories have to prove their use value in the face of a heterogeneous, contemporary repertoire. The book brings together researchers from very different cultural backgrounds and encourages them to compare their different hearings and to discuss the ways in which they make sense of specific songs. All

songs analysed are from the new millennium, most of them not older than three years. Because the most widely popular styles are too often ignored by academics, this book aims to shed light on how million sellers work musically. Therefore, it encompasses a broad palette, highlighting mainstream pop (Lady Gaga, Ke\$ha, Lucenzo, Amy McDonald), but also accounting for critically acclaimed 'indie' styles (Fleet Foxes, Death Cab for Cutie, PJ Harvey), R&B (Destiny's Child, Janelle Monae), popular hard rock (Kings of Leon, Rammstein), and current electronic music (Andrés, Björk). By concentrating on 13 well-known songs, this book offers some model analyses that can very easily be studied at home or used in seminars and classrooms for students of popular music at all academic levels.

### **Gender in the Music Industry**

This is a three-decade survivor's tale a scenic search for elusive human happiness through music, magazines, silly jokes, stupid shoes, useless blokes, hopeless homes, booze, drugs, love, loss, A&E, death, disillusion and hope - while trying to make Prince laugh, startle Beyoncé, cheer Eminem up, annoy Madonna, drink with Shaun Ryder and finish off Westlife forever (with varying degrees of success). In 1986, Sylvia Patterson boarded a train to London armed with a tea-chest full of vinyl records, a peroxide quiff and a dream: to write about music, for ever. She got her wish. Escaping a troubled home, Sylvia embarks on a lifelong quest to discover The

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Meaning of It All. The problem is she's mostly hanging out with flaky pop stars, rock 'n' roll heroes and unreliable hip-hop legends. As she encounters music's biggest names, she is confronted by glamour and tragedy; wisdom and lunacy; drink, drugs and disaster. And Bros. Here is Madonna in her Earth Mother phase, flinging her hands up in horror at one of Sylv's Very Stupid Questions. Prince compliments her shoes while Eminem threatens to kill her. She shares fruit with Johnny Cash, make-up with Amy Winehouse and several pints with the Manics' lost soul-man Richey Edwards. She finds the Beckhams fragrant in LA, a Gallagher madferrit in her living room and Shaun Ryder and Bez as you'd expect, in Jamaica. From the 80s to the present day, I'm Not with the Band is a funny, barmy, utterly gripping chronicle of the last thirty years in music and beyond. It is also the story of one woman's wayward search for love, peace and a wonderful life. And whether, or not, she found them.

### **Popular Music, Gender and Postmodernism**

Focusing on three entertainers who have become national icons Martin Stokes offers a portrait of Turkish identity that is very different from the official version of anthems and flags. In particular, he discusses how a Turkish concept of love has been developed through the work of the singers and the public reaction to them.

### **The Top 1000 Songs of All Time**

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In this book, native popular musicologists focus on their own popular music cultures from Germany, Austria and Switzerland for the first time: from subcultural to mainstream phenomena; from the 1950s to contemporary acts. Starting with an introduction and two chapters on the histories of German popular music and its study, the volume then concentrates on focused, detailed and yet concise close readings from different perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres such as Punk or Hip Hop. There are additional chapters on characteristically German developments within music media, journalism and the music industry. The book will contribute to a better understanding of German, Austrian and Swiss popular music, and will interconnect international and especially Anglo-American studies with German approaches. The book, as a consequence, will show close connections between global and local popular music cultures and diverse traditions of study.

### **The SAGE Handbook of Popular Music**

A history of Blues, Country, Cabaret, Ragtime, Soul, Gospel, European, Latin, Jamaican, African, Arab, Indian popular music of the 20th century that complements the History of Rock Music and the History of Jazz Music written by the same author.

### **Pop Music and the Press**

Has pop burnt itself out? Inspired by the video for Kylie Minogue's hit single 'Can't Get You Out of My Head', acclaimed rock journalist Paul Morley is driving with Kylie towards a virtual city built of sound and ideas in search of the answer. Their journey bridges the various paradoxes of twentieth-century culture, as they encounter a succession of celebrities and geniuses - including Madonna, Kraftwerk, Wittgenstein and the ghost of Elvis Presley - and explore the iconic and the obscure, the mechanical and the digital, the avant-garde and the very nature of pop itself.

### **Media Organization and Production**

Simon Sweetman - blogger, reviewer, podcaster, and author of *On Song: Stories Behind New Zealand's Pop Classics*, releases his first poetry collection, *The Death of Music Journalism*. Simon's been writing poems since he was first listening to bands on his Walkman, but then he started sharing them via social media and open mic nights. Word got around and he was a sleeper hit at LitCrawl's Lit-Sync For Your Life and the 2020 Variety for Fierys. Marking a pivot from the razor-sharp and sometimes controversial music writing he is best known for, Simon's collection is as wide-ranging as his career to date. He writes about late-night encounters on the phone with rock stars, hanging out as a student in Wellington flats, the simplicity of time spent with family and the unpredictable life of a freelance music reviewer, and what happens when

these things occasionally intersect. A natural storyteller whose poetry is filled with characters both famous and ordinary, this eagerly awaited collection is unpredictable, anarchic, playful and surprisingly heartfelt.

### **Music Journalism 101**

In its heyday, from the 1960s to the 1980s, the UK music press was the forging ground for a new critical culture, where readers could encounter anything from comics and cult films to new musical forms and radical underground politics. It created an off-mainstream collective cultural commons improvised through a networked subculture of rival weeklies, monthlies, and fanzines, including such titles as NME, Melody Maker, Sounds, Record Mirror, Black Echoes, Black Music, Let It Rock, Street Life, Zigzag, and Smash Hits. This anthology of conversations and essays, memories and commentary explores how this uncharted space first came about, who put it together, what it achieved, and where it went. Along the way, it unearths the many surprising worlds explored by this network of young anarchists, dreamers, and agitators who dared to take pop culture seriously, and considers what remains of their critical legacy. With cover and illustrations by legendary comics artist Savage Pencil.

### **The Top 500 Heavy Metal Albums of All Time**

Leonard addresses core issues relating to gender,

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rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

### **Smart Ass**

Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond, Litpop addresses the question: how has writing past and present been influenced by popular music, and vice versa? Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is, and how popular music informs 'literary' writing in diverse ways. The collection features musicologists, literary critics, experts in cultural studies, and creative

writers, organised in three themed sections. 'Making Litpop' explores how hybrids of writing and popular music have been created by musicians and authors. 'Thinking Litpop' considers what critical or intellectual frameworks help us to understand these hybrid cultural forms. Finally, 'Consuming Litpop' examines how writers deal with music's influence, how musicians engage with literary texts, and how audiences of music and writing understand their own role in making 'Litpop' happen. Discussing a range of genres and periods of writing and popular music, this unique collection identifies, theorizes, and problematises connections between different forms of expression, making a vital contribution to popular musicology, and literary and cultural studies.

### **Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys.**

Rolling Stone, Creem, the Village Voice, SPIN, Billboard, Stereogum, Pitchfork. How did the music journalists who write for these popular publications break into the business? How have they honed their writing and interviewing techniques? How have they managed to thrive amid major changes in the industry, as print magazines have declined and digital publications have emerged? What does it take to turn a love of music into a professional writing career? Bringing together interviews from an impressive roster of over fifty music writers, Mike Hilleary offers up an engaging and wide-reaching examination of the past and potential future of music journalism. This accessible oral history contains professional insights

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into journalists' craft and purpose, practical advice, and essential life lessons from a diverse cast of music writers -- ranging from long-respected veterans of the field such as Rob Sheffield, Jessica Hopper, Ann Powers, and Chuck Klosterman to must-read modern voices including Amanda Petrusich, Hanif Abdurraqib, Lindsay Zoladz, and Jayson Greene. Honest and absorbing, *On the Record* will educate and enlighten anyone who wants to write about music, or anyone who wants a better understanding about those who do.

### **Popular Music in Eastern Europe**

An in-depth study of soul music, or rhythm-and-blues, explores the role of African Americans in the evolution of American contemporary popular music, discussing such topics as the conflicts between the sacred and profane in soul music, hip-hop, and the roles of four key figures in the movement--Thomas A. Dorsey, Sam Cooke, Berry Gordy, and George Clinton. Reprint.

### **Popular Music Journalism**

Collated from the annual 'Top 1000 songs of all time' listener poll, the most requested songs on the 'X-list' and suggestions from radio DJs and celebrity guests, this book covers all our best-loved tracks. Each entry contains a short explanation of why the song in question is so brilliant, it also features band trivia and chart statistics.

### **I'm Not with the Band**

A new collection of essays and articles about music and its culture covers diverse modern styles--rock, pop, rap, jazz, blues, country, and more--and features works by Rick Moody, Camden Joy, Courtney Love, Richard Meltzer, Whitney Balliett, and other notables.

### **A Hidden Landscape Once a Week**

Boom's Blues stands as both a remarkable biography of J. Frank G. Boom (1920-1953) and a recovery of his incredible contribution to blues scholarship originally titled *The Blues: Satirical Songs of the North American Negro*. Wim Verbei tells how and when the Netherlands was introduced to African American blues music and describes the equally dramatic and peculiar friendship that existed between Boom and jazz critic and musicologist Will Gilbert, who worked for the Kultuurkamer during World War II and had been charged with the task of formulating the Nazi's Jazzverbod, the decree prohibiting the public performance of jazz. Boom's Blues ends with the annotated and complete text of Boom's *The Blues*, providing the international world at last with an English version of the first book-length study of the blues. At the end of the 1960s, a series of thirteen blues paperbacks edited by Paul Oliver for the London publisher November Books began appearing. One manuscript landed on his desk that had been written in 1943 by a then twenty-three-year-old Amsterdammer Frank (Frans) Boom. Its publication, to which Oliver gave the title *Laughing to Keep from Crying*, was announced on the back jacket of the last three Blues Paperbacks in 1971 and 1972. Yet it never

was published and the manuscript once more disappeared. In October 1996, Dutch blues expert and publicist Verbei went in search of the presumably lost manuscript and the story behind its author. It only took him a couple of months to track down the manuscript, but it took another ten years to glean the full story behind the extraordinary Frans Boom, who passed away in 1953 in Indonesia.

### **The History of the NME**

This work on the mechanics of rock music criticism acutely defines the major areas of criticism, from release reviews, live shows and the coveted rock star interview. No other book covers this topic with the same depth and probity.

### **The Popular Music Studies Reader**

This book explores popular music in Eastern Europe during the period of state socialism, in countries such as Poland, Hungary, Yugoslavia, Romania, Czechoslovakia, the GDR, Estonia and Albania. It discusses the policy concerning music, the greatest Eastern European stars, such as Karel Gott, Czesław Niemen and Omega, as well as DJs and the music press. By conducting original research, including interviews and examining archival material, the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe, namely that it was largely based on imitation of western music and that this music had a distinctly anti-communist flavour. Instead, they argue

that self-colonisation was accompanied with creating an original idiom, and that the state not only fought the artists, but also supported them. The collection also draws attention to the foreign successes of Eastern European stars, both within the socialist bloc and outside of it. v>

### **The Death of Music Journalism**

If writing about music is like dancing about architecture, you'd do best to hone your chops and avoid clichés (like the one that begins this sentence) by learning from the prime movers. *How to Write About Music* offers a selection of the best writers on what is perhaps our most universally beloved art form. Selections from the critically-acclaimed 33 1/3 series appear alongside new interviews and insights from authors like Lester Bangs, Chuck Klosterman, Owen Pallett, Ann Powers and Alex Ross. *How to Write About Music* includes primary sources of inspiration from a variety of go-to genres such as the album review, the personal essay, the blog post and the interview along with tips, writing prompts and advice from the writers themselves. Music critics of the past and the present offer inspiration through their work on artists like Black Sabbath, Daft Punk, J Dilla, Joy Division, Kanye West, Neutral Milk Hotel, Radiohead, Pussy Riot and countless others. *How to Write About Music* is an invaluable text for all those who have ever dreamed of getting their music writing published and a pleasure for everyone who loves to read about music.

## **Specialist Journalism**

" Essential reading for anyone who loves great music and impassioned writing about it"--Page 4 of cover.

## **Pet Shop Boys, Literally**

"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

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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.

### **Boogaloo**

The Pet Shop Boys are one of the most successful and unusual bands of the last five decades. They are the pop duo that proves pop music can be modern, ecstatic and playful as well as serious and intelligent, winning them legions of devoted fans throughout the world. In 1989, Neil Tennant and Chris Lowe invited journalist Chris Heath and photographer Lawrence Watson to shadow them around Hong Kong, Japan and the UK as they embarked on their first-ever tour. This book is the result: an immersive portrait giving access into the duo's inner sanctum, showing them in brilliantly observed detail as they work, relax, gossip, argue and occasionally try to make sense of what they do. 'As clear a picture as could be wished for of the seething mass of elegant contradictions that is the Pet Shop Boys' on-the-road experience.'

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Independent on Sunday 'This superbly reported book transcends tired rock journalism cliché. It's about what it means to be a pop star, what it means to be a Pet Shop Boy how to love pop, hold it to a higher standard and subvert its expectations.' Laura Snapes

### **Words & Music**

Maps the changing nature of popular music and considers how popular music studies has expanded and developed to deal with these changes. The book discusses the participation of women in the industry, the changing role of gender and sexuality in popular music, and the role of technologies in production and distribution.

### **Litpop: Writing and Popular Music**

Through a collection of case studies, the author examines why music categories and music genres are debated, and why the terms used to describe these categories and genres are always changing.

### **Can't Stand Up For Falling Down**

The hidden material histories of music. Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In *Decomposed*, Kyle Devine offers another perspective. He shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is

more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of. Devine's story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. He reminds us that vinyl records are oil products, and that the so-called vinyl revival is part of petrocapi-talism. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

### **Genre in Popular Music**

Working in the highly charged field of popular music journalism requires an understanding of a broad range of practical and theoretical approaches to the subject. This book will explore a variety of arguments and perspectives on the role of the music journalist and the wider popular music press within the cultural and operational contexts of popular music and its associated industries. By exploring the roles of the

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journalist as freelance, member of an editorial team and a part of the editorial production process, readers will be introduced to the thinking skills required to recognise, source, research and write thoughtful, critical and well-crafted music features and reviews for print, online and broadcast outlets. Furthermore the role of the music journalist within the music industries are investigated, paying close attention to the increasingly central role music media has taken in the promotion and distribution of music. As with the rest of the music and media industries the world of the music journalist is in a process of being restructured. This book explores music magazine genre and markets through an exploration of the medium's long history, its substantial impact on both the mainstream media and youth subcultures, and the shape it is taking in the content hungry, iPad environment. Throughout the text the author will draw on interviews with leading figures working within the music press and, where relevant, internationally renowned musicians and figures from the music and media industries.

### **On the Record**

The result of an extensive poll asking heavy metal fans to list their favourite albums, this compendium combines those surveys with Popoff's original interviews with world famous rockers who reveal recording session secrets in addition to their own heavy classics and ear-splitting faves. With reviews of early metal albums of the 1960s, as well as the latest hits, this essential resource blends praise with

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criticism to give an honest assessment of the most influential and important heavy metal recordings.

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