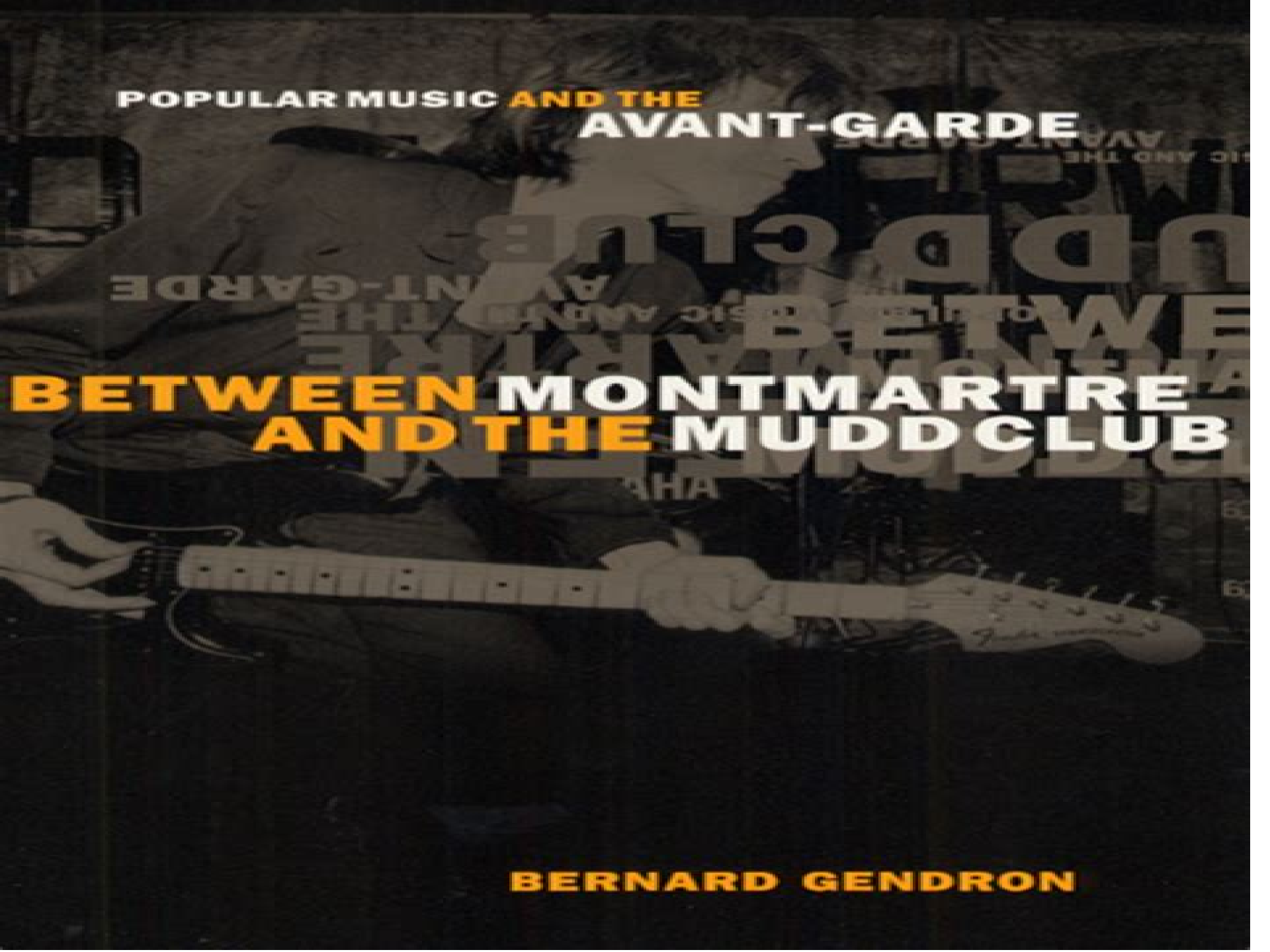




POPULAR MUSIC **AND THE**
AVANT-GARDE

BETWEEN MONTMARTRE
AND THE MUDD CLUB

BERNARD GENDRON

Between Montmartre And The Mudd Club Popular Music And The Avant Garde

**Kate Guthrie, Christopher
Chowrimootoo**



Between Montmartre And The Mudd Club Popular Music And The Avant Garde:

Between Montmartre and the Mudd Club Bernard Gendron, 2002-02 When and how did pop music earn so much cultural capital This text investigates five key moments when popular music and avant garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances *The ^AOxford Handbook of Music and the Middlebrow* Kate Guthrie, Christopher Chowrimootoo, 2024-12-03 This handbook seeks to reanimate the music institutions and audiences that made up the cultural middle in the nineteenth and twentieth centuries by investigating the wealth of middlebrow culture that bridged the space between highbrow and lowbrow music With case studies ranging from symphonic concerts to Broadway musicals from opera criticism to rock journalism it brings together scholars of classical and popular music to present a new enriched narrative of music history **An Eye for Music** John Richardson, 2012-01-26 In *An Eye for Music* John Richardson navigates key areas of current thought from music theory to film theory to cultural theory to explore what it means that the experience of music is now cinematic spatial and visual as much as it is auditory *This is the Sound of Irony: Music, Politics and Popular Culture* Katherine L. Turner, 2016-03-03 The use of irony in music is just beginning to be defined and critiqued although it has been used implied and decried by composers performers listeners and critics for centuries Irony in popular music is especially worthy of study because it is pervasive even fundamental to the music the business of making music and the politics of messaging Contributors to this collection address a variety of musical ironies found in the notes themselves in the text or subtext and through performance reception and criticism The chapters explore the linkages between irony and the comic the tragic the remembered the forgotten the co opted and the resistant From the nineteenth to twenty first centuries through America Europe and Asia this provocative range of ironies course through issues of race religion class the political left and right country punk hip hop folk rock easy listening opera and the technologies that make possible our pop music experience This interdisciplinary volume creates new methodologies and applies existing theories of irony to musical works that have made a cultural or political impact through the use of this most multifaceted of devices

Musical Performance and the Changing City Fabian Holt, Carsten Wergin, 2013-09-02 A contribution to the field of urban music studies this book presents new interdisciplinary approaches to the study of music in urban social life It takes musical performance as its key focus exploring how and why different kinds of performance are evolving in contemporary cities in the interaction among social groups commercial entrepreneurs and institutions From conventional concerts in rock clubs to new genres such as the flash mob the forms and meanings of musical performance are deeply affected by urban social change and at the same time respond to the changing conditions Music has taken on complex roles in the post industrial city where culture and cultural consumption have an unprecedented power in defining public policies and marketing strategies Further changes in real estate markets and the penetration of new media have challenged even fairly modern music cultures At the same time new music cultures have emerged and music has become a driver for cultural events and festivals channeling the

dynamics of a society characterized by the social change media intensity and the neoliberal forces of post industrial urban contexts The volume brings together scholars from a broad range of disciplines to build a shared understanding of post industrial contexts in Europe and the United States Most directly grounded in contemporary developments in music studies and urban studies its broad interdisciplinary range serves to strengthen the relevance of urban music studies to fields such as anthropology sociology urban geography and beyond Offering in depth studies of changing music culture in concert venues cultural events and neighborhoods contributors visit diverse locations such as Barcelona Berlin London New York and Austin

Voicing the Popular Richard Middleton, 2013-09-05 How does popular music produce its subject How does it produce us as subjects More specifically how does it do this through voice through giving voice And how should we understand this subject the people that it voices into existence Is it singular or plural What is its history and what is its future Voicing the Popular draws on approaches from musical interpretation cultural history social theory and psychoanalysis to explore key topics in the field including race gender authenticity and repetition Taking most of his examples from across the past hundred years of popular music development but relating them to the eighteenth and nineteenth century pre history Richard Middleton constructs an argument that relates the popular to the unfolding of modernity itself Voicing the Popular renews the case for ambitious theory in musical and cultural studies and against the grain of much contemporary thought insists on the progressive potential of a politics of the Low

The Popular as Art? Thomas Hecken, 2024-09-28 This book will reconstruct and analyze the logic and frameworks surrounding positive evaluations of popular art in articles and books predominantly published in the United States and western Europe It will also examine negative evaluations of the popular especially those that have successfully prevented the popular from being perceived as good art and still provide partially effective counterarguments today This book will examine both relevant judgments on individual works and groups of works as well as general judgments and assessments

Tomorrow Is the Question Benjamin Piekut, 2014-04-09 In recent decades experimental music has flourished outside of European and American concert halls The principles of indeterminacy improvisation nonmusical sound and noise pioneered in concert and on paper by the likes of Henry Cowell John Cage and Ornette Coleman can now be found in all kinds of new places activist films rock recordings and public radio broadcasts not to mention in avant garde movements around the world The contributors to Tomorrow Is the Question explore these previously unexamined corners of experimental music history considering topics such as Sonic Youth Julius Eastman the Downtown New York pop avant garde of the 1970s Fluxus composer Benjamin Patterson Tokyo s Music group aka Group Ongaku the Balinese avant garde the Leicester school of British experimentalists Cuba s Grupo de Experimentaci n Sonora del ICAIC Pauline Oliveros s score for the feminist documentary Maquilapolis NPR s 1980s RadioVisions and the philosophy of experimental musical aesthetics Taken together this menagerie of people places and things makes up an actually existing experimentalism that is always partial compromised and invented in its local and particular formations in other words these

individual cases suggest that experimentalism has been a far more variegated set of practices and discourses than previously recognized Asking new questions leads to researching new materials new individuals and new contexts and eventually to the new critical paradigms that are necessary to interpret these materials Gathering contributions from historical musicology ethnomusicology history philosophy and cultural studies Tomorrow Is the Question generates future research directions in experimental music studies by way of a productive inquiry that sustains and elaborates critical conversations

Travel, Tourism and Art Tijana Rakić, Jo-Anne Lester, 2016-02-17 Art in its many forms has long played an important role in people's imagination experience and remembrance of places cultures and travels as well as in their motivation to travel Travel and tourism on the other hand have also inspired numerous artists and featured in many artworks The fascinating relationships between travel tourism and art encompass a wide range of phenomena from historical Grand Tours during which a number of travellers experienced or produced artwork to present day travel inspired by art artworks produced by contemporary travellers or artworks produced by locals for tourist consumption Focusing on the representations of touristic places locals travellers and tourists in artworks the role of travel and tourism in inspiring artists as well as the role of art and artwork in imagining experiencing and remembering places and motivating travel and tourism this edited volume provides a space for an exploration of both historical and contemporary relationships between travel tourism and art Bringing together scholars from a wide range of disciplines and fields of study including geography anthropology history philosophy and urban cultural tourism art and leisure studies this volume discusses a range of case studies across different art forms and locales

Rebels Wit Attitude Iain Ellis, 2010-08 In *Rebels Wit Attitude* music writer and professor Iain Ellis throws a spotlight on the history of humor as a weapon of anti establishment rebellion paying tribute to the great rebel humorists in American rock history and investigating comedy and laughter as the catalyst and main expressive force in these artists work The performers who are the subject of Ellis's study are not merely funny people they are those whose art exudes defiance and resistance whether aimed at social structures and mores political systems aesthetic practices or the music industry itself Subversive rock humor has emerged as a formidable force of modern art building a reputation for rock music as a rebellious sometimes dangerous form of expression that can dismay the adult mainstream as it empowers the youth culture In this study of rock's impact on youth through the decades Ellis proves that the most subversive rock humorists serve as the conscience of our culture They chastise pretensions satirize hypocrisy and pour scorn on power corruption and lies Discussing the work of iconic figures as diverse as Chuck Berry Lou Reed the Ramones the Talking Heads the Beastie Boys Missy Elliott Ellis examines the nature of the rock humorist asking why and in what ways each performer uses humor as a weapon of resistance to various status quos The commentary on these artists work is the basis for a deeper discussion of the historical foundations and other socio cultural contexts of humorous art and Ellis delves into the larger issues of politics nationality geography generation art social class race gender and sexuality that surround his subject The chapters divided by decade include

introductory sections outlining each decade's defining forces and contextual features While lyrics constitute Ellis's primary field of analysis his exploration goes well beyond that moving into a discussion and interpretation of image performance product and musical content

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