

Ausgewählte Neuerscheinungen 2018

Selected Book Releases from 2018

Zusammengestellt von Steffen Peter

Compilation by Steffen Peter

- Abeßer, Michel (2018). *Den Jazz sowjetisch machen. Kulturelle Leitbilder, Musikmarkt und Distinktion zwischen 1953 und 1970*. Köln: Böhlau.
- Alessio, Amy J. / LaMantia, Katie / Vinci, Emily (2018). *Pop Culture-inspired Programs for Tweens, Teens, and Adults*. Chicago, IL: ALA Editions.
- Allard, François / Lecocq, Richard (2018). *Michael Jackson – All the Songs. The Story Behind Every Track*. London, UK: Cassell.
- Arnett, Jeffrey (2018). *Metalheads. Heavy Metal Music and Adolescent Alienation*. Boulder, CO: Routledge.
- Baker, Sarah (2017). *Community Custodians of Popular Music's Past. A DIY Approach to Heritage*. Florence, KY: Taylor and Francis.
- Baker, Sarah / Strong, Catherine / Istvandy, Lauren / Cantillon, Zelmarie (ed.) (2018). *The Routledge Companion to Popular Music History and Heritage*. London, UK: Routledge.
- Baym, Nancy K. (2018). *Playing to the Crowd. Musicians, Audiences, and the Intimate Work of Connection*. New York, NY: New York University Press.
- Bennett, Andy / Guerra, Paula (ed.) (2018). *DIY Cultures and Underground Music Scenes*. London, UK: Routledge.
- Bennett, Samantha (2019). *Peepshow (= 33 1/3)*. New York, NY: Bloomsbury Academic.
- Bennett, Samantha / Bates, Eliot (2018). *Critical Approaches to the Production of Music and Sound*. New York, NY: Bloomsbury Academic.
- Berkers, Pauwke / Schaap, Julian (2018). *Gender Inequality in Metal Music Production*. Bingley, UK: Emerald Publishing.
- Berry, Michael (2018). *Listening to Rap. An Introduction*. New York, NY / London, UK: Routledge.
- Borge, Jason (2018). *Tropical Riffs. Latin America and the Politics of Jazz*. Durham, UK: Duke University Press.
- Bretschneider, Simon (2018). *Tanzmusik in der DDR. Dresdner Musiker zwischen Kulturpolitik und internationalem Musikmarkt, 1945-1961 (= Musik und Klangkultur 31)*. Bielefeld: transcript.
- Brocken, Michael / Daniels, Jeff (2018). *Gordon Stretton, Black British Transoceanic Jazz Pioneer. A New Jazz Chronicle*. Lanham, MD: Lexington Books.
- Brothers, Thomas David (2018). *Help! The Beatles, Duke Ellington, and the Magic of Collaboration*. New York, NY: W. W. Norton & Company.
- Brown, Lee B. / Goldblatt, David / Gracyk, Theodore (2018). *Jazz and the Philosophy of Art*. London, UK: Routledge.

- Bull, Michael (ed.) (2019). *The Routledge Companion to Sound Studies*. London, UK: Routledge.
- Burnett, Rufus (2018). *Decolonizing Revelation. A Spatial Reading of the Blues*. Lanham, MD: Lexington Books.
- Burns, Lori / Lacasse, Serge (ed.) (2018). *The Pop Palimpsest. Intertextuality in Recorded Popular Music*. Ann Arbor, MI: University of Michigan Press.
- Cain, Jonathan (2018). *Don't Stop Believin'. The Man, the Band, and the Song that Inspired Generations*. Grand Rapids, MI: Zondervan.
- Calhoun, Scott D. (ed.) (2018). *U2 and the Religious Impulse. Take Me Higher*. New York, NY / London, UK: Bloomsbury Academic.
- Cateforis, Theo (ed.) (2018). *The Rock History Reader*. London, UK: Routledge.
- Chaker, Sarah / Schermann, Jakob / Urbanek, Nikolaus (Hg.) (2018). *Analyzing Black Metal – Transdisziplinäre Annäherungen an ein düsteres Phänomen der Musikkultur*. Bielefeld: transcript.
- Chapman, Dale (2018). *The Jazz Bubble. Neoclassical Jazz in Neoliberal Culture*. Oakland, CA: University of California Press.
- Chapman, David (2019). *Jazz Italiano. A History of Italian Syncopated Music 1904-1946*. Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing.
- Clark, Msia Kibona (2018). *Hip-hop in Africa. Prophets of the City and Dustyfoot Philosophers*. Athens, OH: Ohio University Press.
- Coggins, Owen (2018). *Mysticism, Ritual, and Religion in Drone Metal*. New York, NY: Bloomsbury Academic.
- Cohen, Ronald D. / Bonner, David (2017). *Selling Folk Music. An Illustrated History*. Jackson, MS: University Press of Mississippi.
- Collin, Matthew (2018). *Rave on. Global Adventures in Electronic Dance Music*. London, UK: Serpent's Tail.
- Connor, Martin E. (2018). *The Musical Artistry of Rap*. Jefferson, NC: McFarland & Company Inc. Publishers.
- Cosgrove, Stuart (2018). *Harlem 69. The Future of Soul*. Edinburgh, UK: Polygon.
- Cosgrove, Stuart (2018). *Memphis 68. The Tragedy of Southern Soul*. Edinburgh, UK: Polygon.
- Cox, Christoph (2018). *Sonic Flux. Sound, Art, and Metaphysics*. Chicago, IL: University of Chicago Press.
- Crowdus, Miranda (2018). *Hip Hop in Urban Borderlands: Music-Making, Identity, and Intercultural Dynamics on the Margins of the Jewish State*. Berlin, DE: Peter Lang.
- Devereux, Eoin / Dillane, Aileen / Power, Martin J. (ed.) (2018). *Heart and Soul. Critical Essays on Joy Division*. London, UK / New York, NY: Rowman & Littlefield International.
- Dibbs, Martin (2018). *Radio Fun and the BBC Variety Department, 1922-67. Comedy and Popular Music on Air*. Cham, CH: Palgrave Macmillan.
- Dietz, Dan (2018). *The Complete Book of 1930s Broadway Musicals*. Blue Ridge Summit, PA: Rowman & Littlefield Publishers.
- Dillane, Aileen / Power, Martin J. / Devereux, Eoin / Haynes, Amanda (ed.) (2018). *Songs of Social Protest. International Perspectives*. Lanham, MD: Rowman & Littlefield.
- Dorn, Frank (2016). *Jazz als Prozess – ästhetische und performative Dimensionen in musikpädagogischer Perspektive*. Hildesheim / Zürich: Olms.
- Dorr, Kirstie A. (2018). *On Site, In Sound: Performance Geographies in América Latina*. Durham, UK: Duke University Press.
- Dunkel, Mario / Nitzsche, Sina A. (ed.) (2018). *Popular Music and Public Diplomacy. Transnational and Transdisciplinary Perspectives*. Bielefeld, DE: transcript.

- Edwards, Leigh H. (2018). *Dolly Parton, Gender, and Country Music*. Bloomington, IN: Indiana University Press.
- Escott, Colin (2002). *Roadkill on the Three-chord Highway. Art and Trash in American Popular Music*. London, UK: Routledge.
- Fertel, Rien (2018). *Southern Rock Opera* (= 33 1/3). New York, NY: Bloomsbury Academic.
- Fink, Robert / Latour, Melinda / Wallmark, Zachary (ed.) (2018). *The Relentless Pursuit of Tone. Timbre in Popular Music*. New York, NY: Oxford University Press.
- Fremaux, Stephanie (2018). *The Beatles on Screen. From Pop Stars to Musicians*. New York, NY: Bloomsbury Academic.
- Furman, Ezra (2018). *Lou Reed's Transformer* (= 33 1/3). New York, NY: Bloomsbury Academic.
- Gibbons, William James (2018). *Unlimited Replays. Video Games and Classical Music*. New York, NY: Oxford University Press.
- Gibbs, Craig M. (ed.) (2018). *Field Recordings of Black Singers and Musicians. An Annotated Discography of Artists from West Africa, the Caribbean and the Eastern and Southern United States, 1901-1943*. Jefferson, NC: McFarland & Company Inc. Publishers.
- Givony, Ronen (2018). *Jawbreaker's 24 Hour Revenge Therapy* (= 33 1/3). New York, NY: Bloomsbury Academic.
- Glasper, Ian (2018). *Contract in Blood. A History of UK Thrash Metal*. London, UK: Cherry Red Books.
- Glen, Patrick (2018). *Youth and Permissive Social Change in British Music Papers, 1967-1983*. Basingstoke, Hampshire, UK: Palgrave Macmillan.
- Gordon, Robert (2018). *Memphis Rent Party. The Blues, Rock, & Soul in Music's Hometown*. New York, NY: Bloomsbury.
- Griffin, Sean (2018). *Free and Easy? A Defining History of the American Film Musical Genre*. Hoboken, NJ: Wiley-Blackwell.
- Gross, Joe (2018). *Fugazi's in on the Kill Taker* (= 33 1/3). New York, NY: Bloomsbury Academic.
- Grünewald-Schukalla, Lorenz / Ahlers, Michael / Lücke, Martin / Rauch, Matthias (Hg.) (2018). *Big Data und Musik* (= Jahrbuch für Musikwirtschafts- und Musik-kulturforschung 1 / 2018). Wiesbaden: Springer VS.
- Guthrie, Norie / Carlson, Scott (ed.) (2018). *Music Preservation and Archiving Today*. Lanham, MD: Rowman & Littlefield.
- Häger, Andreas (ed.) (2018). *Religion and Popular Music. Artists, Fans, and Cultures*. London, UK / New York, NY: Bloomsbury Academic.
- Hajduk, John C. (2018). *Music Wars. Money, Politics, and Race in the Construction of Rock and Roll Culture, 1940-1960*. Lanham, MD: Lexington Books.
- Hall, Jo (2018). *Boys, Bass and Bother. Popular Dance and Identity in UK Drum 'n' Bass Club Culture*. London, UK: Palgrave Macmillan.
- Hall, Patricia A. (ed.) (2018). *The Oxford Handbook of Music Censorship*. New York, NY: Oxford University Press.
- Hancox, Dan (2018). *Inner City Pressure. The Story of Grime*. London, UK: William Collins.
- Heintze, James R. (2018). *American Musical Life in Context and Practice to 1865* (= Routledge library editions. Art and Culture in the Nineteenth Century 5). London, UK: Routledge.
- Hepworth, David (2018). *Nothing is Real. The Beatles Were Underrated and Other Sweeping Statements about Pop*. London, UK: Transworld Digital.
- Hexel, Vasco (2019). *The Film and Media Creators' Guide to Music*. London, UK: Routledge.

- Hobson, Vic (2018). *Creating the Jazz Solo. Louis Armstrong and Barbershop Harmony*. Jackson, MS: University Press of Mississippi.
- Hodge, Daniel White (2018). *Homeland Insecurity. A Hip Hop Missiology for the Post-Civil Rights Context*. Downers Grove, IL: InterVarsity Press.
- Holland, Samantha / Spracklen, Karl (ed.) (2018). *Subcultures, Bodies and Spaces. Essays on Alternativity and Maginalization*. Bingley, UK: Emerald Publishing.
- Iglauer, Bruce (2018). *Bitten by the Blues. The Alligator Records Story*. Chicago, IL: University of Chicago Press.
- Jackson, Mark A. (ed.) (2018). *The Honky Tonk on the Left. Progressive Thought in Country Music*. Amherst, MA: University of Massachusetts Press.
- Johansson, Sofia / Werner, Ann / Åker, Patrik / Goldenzwaig, Gregory (ed.) (2018). *Streaming Music. Practices, Media, Cultures*. New York, NY: Routledge.
- Johnston, Brian/Mackey-Kallis, Susan (2019). *Myth, Fan Culture, and the Popular Appeal of Liminality in the Music of U2. A Love Story*. Lanham, MD: Lexington Books.
- Jones, Chris (2018). *Rise up! Broadway and American Society from Angels in America to Hamilton*. London, UK: Methuen Drama.
- Julien, Olivier / Levaux, Christophe (ed.) (2018). *Over and Over. Exploring Repetition in Popular Music*. New York, NY: Bloomsbury Academic.
- Karjalainen, Toni-Matti (ed.) (2018). *Sounds of Origin in Heavy Metal Music*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- Kjus, Yngvar (2018). *Live and Recorded. Music Experience in the Digital Millennium*. Basingstoke, Hampshire, UK: Palgrave Macmillan.
- Kopp, Bill (2018). *Reinventing Pink Floyd. From Syd Barrett to The Dark Side of the Moon*. Lanham, MD: Rowman & Littlefield.
- Krüger Bridge, Simone (2018). *Trajectories and Themes in World Popular Music. Globalization, Capitalism, Identity*. Sheffield, UK / Bristol, CT: Equinox Publishing Ltd.
- Lashua, Brett / Wagg, Stephen / Spracklen, Karl / Yavuz, M. S. (ed.) (2018). *Sounds and the City. Volume 2*. Basingstoke, Hampshire, UK: Palgrave Macmillan.
- Layne, Priscilla (2018). *White Rebels in Black. German Appropriation of Black Popular Culture*. Ann Arbor, MI: University of Michigan Press.
- Lee, Gavin S. K. (ed.) (2018). *Rethinking Difference in Gender, Sexuality, and Popular Music. Theory and Politics of Ambiguity*. London, UK: Routledge.
- Lefkowitz, Aaron E. (2018). *Jimi Hendrix and the Cultural Politics of Popular Music*. Cham, CH: Palgrave Pivot.
- Le Gendre, Kevin (2018). *Don't Stop the Carnival. Black Music in Britain*. Leeds, UK: Peepal Tree.
- Lehman, Frank (2018). *Hollywood Harmony. Musical Wonder and the Sound of Cinema*. New York, NY: Oxford University Press.
- Levine, Victoria L. / Robinson, Dylan (ed.) (2019). *Music and Modernity among First Peoples of North America*. Middletown, CT: Wesleyan University Press.
- Lundberg, Dan (2018). *Singing Through the Bars. Prison Songs as Identity Markers and as Cultural Heritage (= Skrifter utgivna av Svenskt Visarkiv 44)*. Stockholm, SE: Svenskt Visarkiv / Statens Musikverk.
- Macpherson, Ben (2018). *Cultural Identity in British Musical Theatre, 1890-1939. Knowing One's Place*. London, UK: Palgrave Macmillan.
- Manemann, Jürgen / Brock, Eike (2018). *Philosophie des HipHop. Performen, was an der Zeit ist*. Bielefeld: transcript.
- Marlow, Eugene (2018). *Jazz in China. From Dance Hall Music to Individual Freedom of Expression*. Jackson, MS: University Press of Mississippi.

- Martí, Josep / Revilla Gútiéz, Sara (ed.) (2018). *Making Music, Making Society*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- Mays, Kyle / Waln, Frank (2018). *Hip Hop Beats, Indigenous Rhymes. Modernity and Hip Hop in Indigenous North America*. Albany, NY: State University of New York Press.
- Mazierska, Ewa (2018). *Popular Viennese Electronic Music, 1990-2015. A Cultural History*. London, UK: Routledge.
- Mazierska, Ewa / Gillon, Les / Rigg, Tony (ed.) (2019). *Popular Music in the Post-digital Age. Politics, Economy, Culture and Technology*. London, UK: Bloomsbury Academic.
- McCann, Bryan (2018). *João Gilberto and Stan Getz's Getz / Gilberto (= 33 1/3)*. New York, NY: Bloomsbury Academic.
- Mednicov, Melissa L. (2018). *Pop Art and Popular Music. Jukebox Modernism*. New York, NY / London, UK: Routledge.
- Mordden, Ethan (2018). *All that Jazz. The Life and Times of the Musical Chicago*. New York, NY: Oxford University Press.
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- Nealon, Jeffrey T. (2018). *I'm Not Like Everybody Else. Biopolitics, Neoliberalism, and American Popular Music*. Lincoln, NE: University of Nebraska Press.
- Nordgård, Daniel (2018). *The Music Business and Digital Impacts. Innovations and Disruptions in the Music Industries*. Cham, CH: Springer.
- Norton, Barley / Matsumoto, Naomi (ed.) (2018). *Music as Heritage. Historical and Ethnographic Perspectives*. London, UK: Routledge.
- Oakes, Jason L. / Burton, Justin D. (ed.) (2018). *The Oxford Handbook of Hip Hop Studies*. New York, NY: Oxford University Press.
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- Onsman, Andrys / Burke, Robert (2018). *Experimentation in Improvised Jazz. Chasing Ideas*. London, UK: Routledge.
- Oware, Matthew (2018). *I Got Something to Say. Gender, Race, and Social Consciousness in Rap Music*. Cham, CH, Basingstoke, Hampshire, UK: Palgrave Macmillan.
- Pabón-Colón, Jessica Nydia (2018). *Graffiti Grrlz. Performing Feminism in the Hip Hop Diaspora*. New York, NY: New York University Press.
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- Platt, Len / Becker, Tobias (ed.) (2014). *Popular Musical Theatre in London and Berlin, 1890 to 1939*. Cambridge, UK: Cambridge University Press.
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- Rousu, Matthew C. (2018). *Broadway and Economics. Economic Lessons from Show Tunes*. London, UK: Routledge.

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- Sanjek, David / Halligan, Benjamin / Duffett, Mark / Attah, Tom (ed.) (2018). *Stories We Could Tell. Putting Words to American Popular Music*. London, UK / New York, NY: Routledge.
- Sarath, Ed (2018). *Black Music Matters. Jazz and the Transformation of Music Studies*. Lanham, MD: Rowman & Littlefield.
- Scarparo, Susanna / Stevenson, Mathias Sutherland (2018). *Reggae and Hip Hop in Southern Italy. Politics, Languages, and Multiple Marginalities*. Cham, CH: Palgrave Macmillan.
- Schiller, Melanie (2018). *Soundtracking Germany. Popular Music and National Identity*. London, UK / New York, NY: Rowman & Littlefield International.
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- Schwartz, Jeff (2018). *Free Jazz. A Research and Information Guide*. New York, NY / London, UK: Routledge.
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- Slaton, Shannon. (2018). *Mixing a Musical. Broadway Theatrical Sound Techniques*. London, UK: Routledge.
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- Tragaki, Dafni (ed.) (2018). *Made in Greece. Studies in Popular Music*. London, UK: Routledge.
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- Vogel, Joseph (2018). *This Thing Called Life. Prince, Race, Sex, Religion, and Music*. New York, NY: Bloomsbury Academic.
- Vogel, Shane (2018). *Stolen Time. Black Fad Performance and the Calypso Craze*. Chicago, IL: University of Chicago Press.
- Vuletic, Dean (2018). *Postwar Europe and the Eurovision song contest*. London, UK: Bloomsbury Academic.
- Ward, Brian / Huber, Patrick (2018). *A & R Pioneers. Architects of American Roots Music on Record*. Nashville, TN: Country Music Foundation Press.
- Warner, Timothy (2018). *Pop Music: Technology and Creativity. Trevor Horn and the Digital Revolution*. London, UK: Routledge.
- Wasserberger, Igor / Matzner, Antonín / Motyčka, Peter (ed.) (2018). *Jazz in Europe. New Music in the Old Continent*. Oxford, UK et al.: Peter Lang.
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- Weinel, Jonathan (2018). *Inner Sound. Altered States of Consciousness in Electronic Music and Audio-visual Media*. New York, NY: Oxford University Press.
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