

## Music Journalism Books

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[Perspectives on German Popular Music](#) Temple University Press

In this Time Top 100 Book of the Year, the National Book Award finalist and New York Times bestselling author of *Heartland* “analyzes how Dolly Parton’s songs—and success—have embodied feminism for working-class women” (People). Growing up amid Kansas wheat fields and airplane factories, Sarah Smarsh witnessed firsthand the particular vulnerabilities—and strengths—of women in working poverty. Meanwhile, country songs by female artists played in the background, telling powerful stories about life, men, hard times, and surviving. In her family, she writes, “country music was foremost a language among women. It’s how we talked to each other in a place where feelings aren’t discussed.” And no one provided that language better than Dolly Parton. In this “tribute to the woman who continues to demonstrate that feminism comes in coats of many colors,” Smarsh tells readers how Parton’s songs have validated women who go unheard: the poor woman, the pregnant teenager, the struggling mother disparaged as “trailer trash.” Parton’s broader career—from singing on the front porch of her family’s cabin in the Great Smoky Mountains to achieving stardom in Nashville and Hollywood, from “girl singer” managed by powerful men to self-made mogul of business and philanthropy—offers a springboard to examining the intersections of gender, class, and culture. Infused with Smarsh’s trademark insight, intelligence, and humanity, this is “an ambitious book” (The New Republic) about the icon Dolly Parton and an “in-depth examination into gender and class and what it means to be a woman and a working-class hero that feels particularly important right now” (Refinery29).

[Words & Music](#) Bloomsbury Publishing

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.

[Slippin' Out of Darkness](#) U of Minnesota Press

Chronicles all the behind-the-scenes stories of every song and score written for the James Bond films and draws from new interviews with many of the songwriters and composers.

[On the Record](#) Slg Books

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.

[A Romance on Three Legs](#) Penguin

"Jessica Hopper's criticism is a trenchant and necessary counterpoint not just on music, but on our culture at large." —Annie Clark, St. Vincent An acclaimed, career-spanning collection from a fiercely feminist and revered contemporary rock critic, reissued with new material Throughout her career, spanning more than two decades, Jessica Hopper, a revered and pioneering music critic, has examined women recording and producing music, in all genres, through an intersectional feminist lens. The First Collection of Criticism by a Living Female Rock Critic features oral histories of bands like Hole and Sleater Kinney, interviews with the women editors of 1970s-era Rolling Stone, and intimate conversations with iconic musicians such as Björk, Robyn, and Lido Pimienta. Hopper journeys through the truths of Riot Grrrl's empowering insurgence; decamps to Gary, Indiana, on the eve of Michael Jackson's death; explodes the grunge-era mythologies of Nirvana and Courtney Love; and examines the rise of emo. The collection also includes profiles and reviews of some of the most-loved, and most-loathed, women artists making music today: Fiona Apple, Kacey Musgraves, M.I.A., Miley Cyrus, Lana Del Rey. In order for the music industry to change, Hopper writes, we need “the continual presence of radicalized women . . . being encouraged and given reasons to stay, rather than diminished by the music which glues our communities together.” The First Collection of Criticism by a Living Female Rock Critic—published to acclaim in 2015, and reissued now with new material and an introduction by Samantha Irby—is a rallying cry for women-centered history and storytelling, and a groundbreaking, obsessive, razor-sharp panorama of music writing crafted by one of the most influential critics of her generation.

[The First Collection of Criticism by a Living Female Rock Critic](#) SAGE Publications

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.’ 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

[The Final Revival of Opal & Nev](#) Schiffer Pub Limited

Why doesn't ska get its due as a rich, diverse genre the way punk, metal, hip-hop and electronic music does? Or more to the point, why are ska fans so embarrassed of this music they love? The era of ska shame is officially over. In *Defense of Ska* is the much-needed response to years of ska-mockery. No longer do ska fans need to hide in the basement, skanking alone in their sharp suits, slim ties and porkpie hats. Now the time

to take to the streets and fight music snobbery, or at least crank up the ska without being teased ruthlessly. In a mix of interviews, essays, personal stories, historical snapshots, obscure anecdotes, and think pieces, *In Defense of Ska* dissects, analyzes and celebrates ska in exactly the way fans have been craving for decades. This book will enlist ska-lovers as soldiers in the ska army, and challenge ska-haters' prejudices to the core.

[Music in the Air](#) Bloomsbury Publishing USA

*Ghosts and Ballyhoo: Memoirs of a Failed L.A. Music Journalist* chronicles Thomas Victor's ten years in the Los Angeles music industry and his quest to free himself from the past. Ostensibly a memoir, *Ghosts* also asks – and possibly answers – provocative questions about fate, destiny, and life after death. The book is structured as a collection of anthologies rather than a continuous narrative; the seven anthologies detailing Victor's failed career are separated by six interludes with the *Collateral Ghost*, one of the most brilliant, yet unsuccessful, musicians who ever played – former Frank Zappa bassist Scott Thunes. Thomas Victor's experiences include multiple failures across multiple spectra and an endless series of coincidences that always returned him to the notion that there is a Plan. Losing nearly everything he loved gave the author clarity, enabling him to see patterns of guidance and sustenance visible everywhere once he was no longer blinded by rage and negativity. This clarity exorcised Thomas Victor and brought him peace of mind, which allowed him to transform the anger over what he lost into gratitude for what he once had. Written with profane humor and no self-pity, *Ghosts and Ballyhoo* includes previously unpublished articles, excerpts from interview transcripts personal correspondence, and photos.

[Bedroom Rapper](#) Simon and Schuster

Not just a complete fan's guide to the music of Michael Jackson, this book is the definitive overview of the unforgettable King of Pop's unique career. Album by album, track by track, it examines every song released by The Jackson 5, as well as Michael's complete solo output from *Off The Wall* in 1979 to his last album of original material, *Invincible*, in 2001. Features include: A brand new chronology A detailed album by album, track by track analysis A separate section on compilation albums A song index for easy reference. Eight page colour timeline Dozens of quotes from Michael himself Geoff Brown is production editor of *Mojo Magazine* and has written extensively on soul and R&B in the UK media during a 25 year career in music journalism. He has also written books on Diana Ross and James Brown.

[In Defense of Ska](#) MIT Press

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.

[Meet Me in the Bathroom](#) Routledge

*Bedroom Rapper* is a book for obsessive music fans who are looking for the definitive take on what's happened in the last two decades of hip hop, from Cadence Weapon, aka Rollie Pemberton: Pitchfork critic, award-winning musician, producer, DJ, and poet laureate. Tracing his roots from recording beats in his mom's attic in Edmonton to performing with some of the most recognizable names in rap and electronic music—De La Soul, Public Enemy, Mos Def, Questlove, Diplo, and more—Polaris Prize winner Rollie Pemberton, a.k.a Cadence Weapon, captures the joy in finding yourself, and how a sense of place and purpose entwines inextricably with a music scene. From competitive basement family karaoke to touring Europe, from fights with an exploitative label to finding his creative voice, from protesting against gentrification to using his music to centre political change, Rollie charts his own development alongside a shifting musical landscape. As Rollie finds his feet, the bottom falls out of the industry, and he captures the way so many artists were able to make a nimble name for themselves while labels floundered. *Bedroom Rapper* also offers us a wide-ranging and crucial history of hip-hop. With an international perspective that's often missing from rap music journalism, he integrates the gestation of American hip hop with UK grime and niche scenes from the Canadian prairies, bringing his obsessive knowledge of hip-hop to bear on his subject. Rollie takes us into New York in the '70s, Edmonton in the '90s, the legendary Montreal DIY loft scene of the 2000s, and traces the ups and downs of trusting your gut and following your passion, obsessively. With a foreword by Gabriel Szatan, music fans and creators alike will relate to the dedication to craft, obsessive passion for what came before, and desire to shift the future that is embodied in every creative project Rollie takes on.

*In the City Music Journalism 101* 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. On the Record 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 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. *How to Write About Music*

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

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

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 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.

### Jolly Lad American Popular Music

The definitive book on London music by the widely-acclaimed music writer. London is the city of immigrant music, West End musicals, Ronnie Scott's jazz club, Abbey Road, mod culture, the Kinks, the Who and the Rolling Stones, all of whom transformed the city and were in turn transformed by it. In this fascinating history of the city's popular music, Paul Du Noyer, critically-acclaimed music writer and founding editor of MOJO, explores London's native talent, from Noël Coward and David Bowie to the Sex Pistols and Amy Winehouse, as well as international artists who were also influenced by the city. From Elizabethan traders and public execution songs, to The Beggar's Opera and East End music halls, right up to modern day troubadours such as Dizzee Rascal and Lily Allen, this captivating book will appeal to residents, visitors and exiles alike, as well as lovers of popular culture, social history and music. Above all, it is a celebration of the city -- packed with stories of the people and places that have made London the most exciting and innovative musical city on earth. From the Trade Paperback edition.

### **Pop Music and the Press** Bloomsbury Publishing USA

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.

### *Long Players* Bloomsbury Publishing USA

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.

### Got to Be Something Here McClelland & Stewart

An electrifying novel about the meteoric rise of an iconic interracial rock duo in the 1970s, their sensational breakup, and the dark secrets unearthed when they try to reunite decades later for one last tour. A GOOD MORNING AMERICA BUZZ PICK NAMED A BEST BOOK OF 2021 BY BARACK OBAMA \* THE WASHINGTON POST \* NPR \* ESQUIRE \* ENTERTAINMENT WEEKLY \* GOODREADS \* THE MILLIONS \* READER'S DIGEST \* PHILADELPHIA INQUIRER \* EERIE READER \* PUBLIC RADIO TULSA \* CHICAGO PUBLIC LIBRARY \* KIRKUS REVIEWS "Feels truer and more mesmerizing than some true stories. It's a packed time capsule that doubles as a stick of dynamite." —THE NEW YORK TIMES BOOK REVIEW Opal is a fiercely independent young woman pushing against the grain in her style and attitude, Afro-punk before that term existed. Coming of age in Detroit, she can't imagine settling for a 9-to-5 job—despite her unusual looks, Opal believes she can be a star. So when the aspiring British singer/songwriter Neville Charles discovers her at a bar's amateur night, she takes him up on his offer to make rock music together for the fledgling Rivington Records. In early seventies New York City, just as she's finding her niche as part of a flamboyant and funky creative scene, a rival band signed to her label brandishes a Confederate flag at a promotional concert. Opal's bold protest and the violence that ensues set off a chain of events that will not only change the lives of those she loves, but also be a deadly reminder that repercussions are always harsher for women, especially black women, who dare to speak their truth. Decades later, as Opal considers a 2016 reunion with Nev, music journalist S. Sunny Shelton seizes the chance to curate an oral history about her idols. Sunny thought she knew most of the stories leading up to the cult duo's most politicized chapter. But as her interviews dig deeper, a nasty new allegation from an unexpected source threatens to blow up everything. Provocative and chilling, *The Final Revival of Opal & Nev* features a backup chorus of unforgettable voices, a heroine the likes of which we've not seen in storytelling, and a daring structure, and introduces a bold new voice in contemporary fiction.

### Specialist Journalism MCD x FSG Originals

Beginning in the year of Prince's birth, 1958, with the recording of Minnesota's first R&B record by a North Minneapolis band called the Big Ms, *Got to Be Something Here* traces the rise of that distinctive sound through two generations of political upheaval, rebellion, and artistic passion. Funk and soul become a lens for exploring three decades of Minneapolis and St. Paul history as longtime music journalist Andrea Swensson takes us through the neighborhoods and venues, and the lives and times, that produced the Minneapolis Sound. Visit the Near North neighborhood where soul artist Wee Willie Walker, recording engineer David Hersk, and the Big Ms first put the Minneapolis Sound on record. Across the Mississippi River in the historic Rondo district of St. Paul, the gospel-meets-R&B groups the Exciters and the Amazers take hold of a community that will soon be all but erased by the construction of I-94. From King Solomon's Mines to the Flame, from *The Way in Near North* to the First Avenue stage (then known as Sam's) where Prince would make a triumphant hometown return in 1981, Swensson traces the journeys of black artists who were hard-pressed to find venues and outlets for their music, struggling to cross the color line as they honed their sound. And through it all, there's the music: blistering, sweltering, relentless funk, soul, and R&B from artists like Maurice McKinnies, Haze, Prophets of Peace, and The Family, who refused to be

categorized and whose boundary-shattering approach set the stage for a young Prince Rogers Nelson and his peers Morris Day, André Cymone, Jimmy Jam, and Terry Lewis to launch their careers, and the Minneapolis Sound, into the stratosphere. A visit to Prince's Paisley Park and a conversation with the artist provide a rare glimpse into his world and an intimate sense of his relationship to his legacy and the music he and his friends crafted in their youth.

### Michael Jackson A Life In Music Picador

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.

### Popular Music, Gender and Postmodernism Constable

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 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.