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Collana	Pop Music, Culture and Identity, , 2634-6621
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Soggetti	Popular music - Social aspects
Lingua di pubblicazione	Inglese
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. From regional scenes to national networks: Negotiating between geographical hierarchies in French and American rap music -- 2. Music from the end of the land: Understanding the dynamics of place, culture and heritage in music making in rural Pembrokeshire -- 3. The Station? We play, we eat, we work -- 4. Regional scenes, public service music radio, and the mediatization of Murcian pop music -- 5. Between EU and Myspace: Évora's independent music scene in rural Portugal during the 1990s -- 6. Take me to Church: Developing translocal music worlds through the creative peripheral placemaking and programming of Other Voices -- 7. Regional and remote area recording studios in Australia: Local in content but global in reach -- 8. Britain's backroom blues: An ethnographic study of Kent's independent blues club scene -- 9. In the middle of nowhere – Eisenach and its organically grown blues and jazz infrastructure -- 10. "Down in Albury": A historical overview of the popular music scene in Albury 1960-2018 -- 11. Acting out individualism: The rural rock discotheque in Northern Germany in the 1970s -- 12. Competing to belong: Tourist music workshops as peripheral spaces of belonging -- 13. Dojin Ongaku: Regional musicians influencing national and international music scenes -- 14. Indonesian Jazz: Regional networks, local stages, and an emerging national music -- 15. Fragmented, positive and negative: Live music venues in regional Queensland./.
Sommario/riassunto	This book examines regional and rural popular music scenes in Europe,

Asia, North America and Australia. The book is divided into four parts. Part 1 will focus on the spatial aspects of regional popular music scenes and how place and locality inform the perceptions and discourses of those involved in such scenes. Part 2 focuses on the technologies and forms of distribution whereby regional and rural popular music scenes exist and, in many cases co-exist in forms of trans-local connection with other scenes. Part 3 considers the importance of collective memory in the way that regional and rural popular music scenes are constructed in both the past and the present. Part 4 examines themes of industry and policy, in relation to culture and music, as these impact on the nature and identity of rural and regional popular music scenes. Andy Bennett is Professor of Cultural Sociology in the School of Humanities, Languages and Social Science at Griffith University in Queensland, Australia. He has written and edited numerous books including *Popular Music and Youth Culture*, *Music, Style and Aging* and *Music Scenes* (co-edited with Richard A. Peterson). David Cashman is an Adjunct Associate Professor of Contemporary Music at Southern Cross University. He writes on regional music scenes, live popular music, and music and tourism. Ben Green is a Postdoctoral Research Fellow of the Griffith Centre for Social and Cultural Research at Griffith University in Queensland, Australia. He is the author of *Peak Music Experiences: A New Perspective on Popular Music, Identity and Scenes*. Natalie Lewandowski is an Adjunct of the Creative Arts Institute at Griffith University in Queensland, Australia. Her experience working across government, the arts, academia and commercial industries has resulted in publications and engagement with film sound, music sustainability, music and wellbeing.
