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Nota di contenuto	Frontmatter -- Table of Contents -- Introduction - Pop Music as the Soundtrack of German Post-War History / Schütte, Uwe -- Schlager and Musical Conservatism in the Post-War Era / Mendivil, Julio -- The Protest Song of the Late 1960s and Early 1970s - Franz Josef Degenhardt and Ton Steine Scherben / Robb, David -- Krautrock - The Development of a Movement / Littlejohn, John -- Kraftwerk - Industrielle Volksmusik between Retro-Futurism and Ambivalence / Schütte, Uwe -- Fehlfarben and German Punk: The Making of 'No Future' / Shahan, Cyrus -- Ripples on a Bath of Steel - The Two Stages of Neue Deutsche Welle (NDW) / Jäger, Christian -- Einstürzende Neubauten to Rammstein: Mapping the Industrial Continuum in German Pop Music / Carpenter, Alexander -- Sender Deutschland - The Development and Reception of Techno in Germany / Monroe, Alexei -- Rap in Germany - Multicultural Narratives of the Berlin Republic / Munderloh, Marissa Kristina -- Diskursrock and the 'Hamburg School'. German Pop Music as Art and Intellectual Discourse / Jürgensen, Christoph / Weixler, Antonius -- Saying 'Yes!' While Meaning 'No!' - A Conversation with Diedrich Diederichsen / Deisl, Heinrich -- Contributors -- Bibliography -- Index
Sommario/riassunto	The development of German pop music represents a fascinating cultural mirror to the history of post-war Germany, reflecting

sociological changes and political developments. While film studies is an already established discipline, German pop music is currently emerging as a new and exciting field of academic study. This pioneering companion is the first volume to provide a comprehensive overview of the subject, charting the development of German pop music from the post-war period 'Schlager' to the present 'Diskursrock'. Written by acknowledged experts from Germany, the UK and the US, the various chapters provide overviews of pertinent genres as well as focusing on major bands such as CAN, Kraftwerk or Rammstein. While these acts have shaped the international profile of German pop music, the volume also undertakes in-depth examinations of the specific German contributions to genres such as punk, industrial, rap and techno. The survey is concluded by an interview with the leading German pop theorist Diedrich Diederichsen. The volume constitutes an indispensable companion for any student, teacher and scholar in the area of German studies interested in contemporary popular culture.
