Popular Music Genres offers a different introduction to the study of popular music. Key to the book, as the authors themselves declare and as can be immediately observed from the table of contents, is the notion of genre. The reader will neither find the usual 'Subcultural Theory - subheading', nor a lengthy explanation of the Frankfurt School's ideas of the culture industry or Derridean deconstruction. As such, it is a welcomed addition to teachers of popular music who have problems getting their undergraduate students, who would rightly or wrongly much rather learn about 'popular music itself', interested in the complicated and sometimes obscure theories of cultural studies and popular music research.

The broad subject of popular music is explored by taking a close look at eleven different genres: soul, funk psychedelia, progressive rock, punk, reggae, synthpop, heavy metal, rap, indie and jungle. In the case of some of these generic labels, the various subgenres and different musical styles, which fall under their larger umbrella, are also elucidated. For instance, in the chapter on jungle, there is a short description of hip house, hardcore, 'toytown' rave, dark core, ragga jungle, jazz step, techstep, jump, up and drill 'n' bass. Similarly, progressive rock is divided into European, folk, classical and psychedelic progs. In addition to the layer-cake of musical typology, the diversity of the visual styles connected to these genres is also acknowledged. A case in point can be found in the section presenting the visual styles of reggae. Here, one finds dreadlocks and the different fashions of the English skinhead reggae style and the Jamaican dance hall style. In some chapters hairstyles and poster art also get their own coverage, as do album covers, and videos.

Each chapter follows a similar structure, where even the subheadings are replicated and recycled from one chapter to the next. The different genres are firstly explored in terms of an initial general overview, detailing and describing the specific historical background and elucidating the social and political context of its emergence. This is followed by an examination of the genre's musical and visual elements, with the chapters ending in the form of an overview of more recent developments. As a postscript to each chapter, the authors have included a list of recommended readings and recordings. This makes it easy to really sink one's teeth into a particular genre, even without any previous knowledge about it. Here, as in many other books dealing with popular music, a CD would have added an enriching dimension and made the reading experience much more vivid; however, with the current state of copyright laws this would obviously have been impossible. In addition to the 'useful links' section, there is also a small glossary of key terms at the end of the book clarifying the theoretical concepts, such as subculture, bricolage, auteur, contextualism and carnivalesque, that the authors have used.

Instead of advocating what they call a uni-disciplinary approach to popular music, the authors insist that their desire is to "promote an examination that is situated in the interdisciplinary space between a range of separate academic fields of enquiry" (p.1). This approach follows as a consequence of their understanding of popular music studies, according to which there is no singularly correct method for examining popular music. Nevertheless, they also note that there are some tactics that can be rejected, such as those of a purely musicological or purely historical approach, which although telling us a great deal about music's inner meanings, or, alternatively, about its position in various historical situations cannot divulge much about the relationships between musical texts and societies, nor about the actual meanings of a particular genre. As such, the approach to popular music espoused in the book contextual, in a very wide sense, and renders music, in the increasingly accepted way, as something framed within particular cultural and social situations.

Although the decision to approach popular music through different genres is in itself justifiable, with the similar structure of each chapter making the book easy to access, the actual content of the chapters was a small disappointment. Far too often learning about popular music is equated to "knowing facts" about who started which band, in which record company, who produced this and that album and so on. Popular Music Genres tends to reproduce rather than challenge this idea of knowledge and learning. Each genre is researched in a painstakingly detailed way and there is no doubt about the writers' more than thorough knowledge of the genres they have chosen to write about. However, the strong emphasis on the names of the labels, musicians and their records, in the examination of different genres makes the book feel more like an encyclopaedia than a textbook from which to start learning about popular music studies. It is of course important to know the main players within genres, to get a bigger picture of different trajectories, developments and changes within the multiple histories of popular music, but smaller pop trivia facts can always be checked from the various encyclopaedias and discographies already available. Accordingly, and approach that would concentrate neither on the events and factualities nor solely on various theoretical approaches, but would efficiently combine the two, might provide better starting point for teaching critical and reflective thinking about popular music.

In tackling the content further, it would of course be possible to comment lengthily on the choices to include and exclude different genres. Disco, for instance, is not examined in a separate chapter: According to the authors, it is, unlike funk, (which does get its own chapter), a refinement of soul rather than a radical departure from it. Without wanting to fuel the aforementioned discussion about what should be included and what excluded, the dismissal of disco seems especially unfortunate since so little has been written about it. However, as the authors themselves aptly point out "dispute is central to genre based study" (p.3). On a more theoretical not, what appears to be slightly more problematic is the process of canonisation that is the inevitable bi-product of the
Learn the words and history of popular music genres such as blues, jazz, rock and country. With vocabulary and example sentences. For ESL learners. Popular Music Genres. These pages look at the vocabulary of Popular Music through its history, genres, people and songs. Each page has a Wordchecker with example sentences to explain vocabulary on that page. For a full list of vocabulary used see Vocabulary of Music. Popular music means that were emerged from traditional music and was raised to create popularity. Art music means it was created from various music genres by professionals. Difference between art music and popular music. - Art music is played by professionals. Required a lot of training. Popular music don't have to be played from professionals. It can be done with few training. - Art music needs more knowledge about music theory. Popular music doesn’t need music theory. This is a list of the commercially relevant genres in modern popular music. Applicable styles are classified in this list using AllMusic[1] genre categorization. Popular music is defined as music with wide appeal.[2] Contents. 1 By regions.
Folk music is the traditional music of a particular group of people. In record stores, it's common to see folk music from the UK and the USA. Country music is probably the most famous kind of folk music and is popular in many parts of the world. Ready to take your English to the next level? Visit our website and find more about our Specialised Online English Courses and Private lessons. Pop. Every country in the world has its own pop stars. Rap is different to most music genres in that it is usually spoken, not sung. This is a list of the commercially relevant genres in modern popular music. Applicable styles are classified in this list using AllMusic genre categorization. Popular music is defined as music with wide appeal. It does not include forms of art music like Western classical music or Indian classical music. Deserving of its name, pop music is in fact the most popular music genre in the world. According to IFPI's latest Music Consumer Insight Report, 64 percent of the 19,000 consumers from 18 countries surveyed listen to pop music, edging out rock and dance/electronic music as the second and third most popular genres. According to the survey, global consumers listen to an average of 17.8 hours of music a week, with on-demand streaming the leading way of listening to music. Felix Richter. Data Journalist.