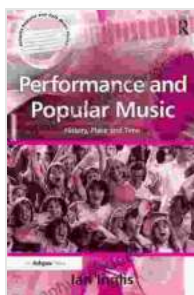


Routes, Ownership, and Performance: Identity, Tradition, and the Ashgate Popular and Folk Music Series

The Ashgate Popular and Folk Music Series, published by Routledge, is a notable collection of scholarly works that delve into the multifaceted relationships between routes, ownership, and performance within the realm of popular and folk music. With over 50 volumes published to date, this series has significantly contributed to our understanding of how music shapes and is shaped by ideas of identity, tradition, and cultural heritage. This article aims to provide a comprehensive overview of the series, exploring its key themes, highlighting notable contributions, and examining its impact on the study of popular and folk music.

Key Themes and Perspectives

The Ashgate Popular and Folk Music Series is characterized by its interdisciplinary approach to popular and folk music, drawing upon fields such as ethnomusicology, cultural studies, sociology, and history. The series recognizes that music is not simply a form of entertainment but a powerful cultural force that can shape individual and collective identities, reflect social and historical contexts, and challenge prevailing power structures.



Black British Jazz: Routes, Ownership and Performance (Ashgate Popular and Folk Music Series)

by Ben Arogundade

★★★★☆ 4.2 out of 5

Language : English

File size : 1815 KB

Text-to-Speech : Enabled
Enhanced typesetting: Enabled
Word Wise : Enabled
Print length : 240 pages
Screen Reader : Supported



One of the central themes explored in the series is the concept of "routes." Popular and folk music often traverse geographical and cultural boundaries, and the series examines the processes of musical exchange, adaptation, and transformation that occur along these routes. Contributors to the series have traced the movement of musical ideas, instruments, and performers across continents, exploring the ways in which music shapes and is shaped by migration, colonialism, and globalization.

Another key theme of the series is ownership. Popular and folk music are often tied to notions of authenticity and cultural heritage, and the series investigates the ways in which individuals and communities claim ownership over musical practices, styles, and repertoires. Contributors to the series have explored the legal, ethical, and cultural issues surrounding intellectual property rights, cultural appropriation, and the preservation of musical traditions.

Performance is a central aspect of popular and folk music, and the series examines the ways in which musical performances construct and negotiate meanings. Contributors to the series have analyzed the performative strategies of musicians, the role of audiences in shaping musical experiences, and the ways in which performance can challenge or reinforce social norms and power structures.

Notable Contributions

The Ashgate Popular and Folk Music Series has published a wide range of groundbreaking works that have significantly contributed to the field of popular and folk music studies. Some notable contributions include:

* "Routes of Rock: Counter-Cultures in America, 1967-1979" by Nicholas Schaffner: This seminal work explores the counter-cultural movements of the 1960s and 1970s through the lens of rock music, tracing the musical and cultural roots of counter-culture and its impact on American society. *

"Folk Music and Modern Sound" by Ian A. Anderson: This book examines the relationship between folk music and modern recording technologies, exploring the ways in which folk music has been adapted and transformed in the era of mechanical reproduction. *

"Ownership of Culture: Intellectual Property, Folk Tradition, and the Globalization of the Music Industry" by Simon Frith: This provocative work critically analyzes the concept of intellectual property in relation to folk music, arguing that copyright laws often stifle creativity and undermine the cultural diversity of music. *

"Music and Migration in Europe" edited by Siobhan Lyons, Timothy J. Cooley, and Oliver Carter: This volume explores the complex relationship between music and migration in Europe, examining the ways in which music shapes migrant experiences and the role of music in fostering intercultural dialogue.

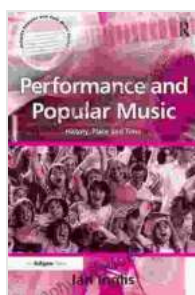
Impact and Legacy

The Ashgate Popular and Folk Music Series has had a profound impact on the study of popular and folk music. Its interdisciplinary approach and focus on key themes such as routes, ownership, and performance have provided scholars with new frameworks for understanding the cultural and social

significance of music. The series has also helped to legitimize popular and folk music as subjects of academic inquiry and has contributed to the development of new research methodologies and theoretical perspectives in the field.

The series has been praised for its high academic standards, its commitment to diversity and inclusivity, and its ability to bridge the gap between academic research and real-world musical practices. Its contributions to the field have been recognized through numerous awards and accolades, including the British Academy's Derek Allen Prize for Music.

The Ashgate Popular and Folk Music Series is a valuable resource for scholars, students, and practitioners interested in the cultural, social, and historical significance of popular and folk music. Its interdisciplinary approach, focus on key themes, and notable contributions have significantly advanced our understanding of the ways in which music shapes and is shaped by identity, tradition, and cultural heritage. The series continues to be a vibrant platform for innovative research and critical analysis, and its legacy will undoubtedly endure for years to come.



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