

Ausgewählte Neuerscheinungen 2016

Zusammengestellt von Christopher Klauke

- Adelt, Ulrich. *Krautrock. German Music in the Seventies*. Ann Arbor, MI: University of Michigan Press.
- Adrian, Allison / Warwick, Jaqueline (Hg.). *Voicing Girlhood in Popular Music. Performance, Authority, Authenticity* (= Routledge Studies in Popular Music 11). New York, NY: Routledge.
- Ahlers, Michael / Jacke, Christoph (Hg.). *Perspectives on German Popular Music* (= Ashgate Popular and Folk Music Series). London: Routledge.
- Akombo, David. *The Unity of Music and Dance in World Culture*. Jefferson, NC: McFarland & Company.
- Ammon, Theodore G. (Hg.). *David Bowie and Philosophy. Rebel, Rebel*. Chicago, IL: Open Court.
- Aquila, Richard. *Let's Rock. How 1950s America created Elvis and the Rock and Roll Craze*. Lanham: Rowman & Littlefield.
- Babovic, Jovana. *Dig Me Out [Sleater-Kinney]* (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Balzer, Jens. *Pop. Ein Panorama der Gegenwart*. Berlin: Rowohlt.
- Barna, Emília / Tófalvy, Tamás (Hg.). *Made in Hungary. Studies in Popular Music*. New York, NY: Routledge.
- Beissinger, Margaret H. / Speranta, Radulescu / Giurchescu, Anca (Hg.). *Manele in Romania. Cultural Expression and Social Meaning in Balkan Popular Music*. Lanham: Rowman & Littlefield.
- Bennett, Andy / Rogers, Ian. *Popular Music Scenes and Cultural Memory*. London: Palgrave Macmillan.
- Becker, Bernhard von. *Bernstein loves Pop. Wie die Pop-Musik 1966 plötzlich erwachsen wurde*. Würzburg: Königshausen & Neumann.
- Benson, Michael. *Why the Greatful Dead Matter*. Lebanon, NH: University Press of New England.
- Berglund, Jeff / Johnson, Jan / Lee, Kimberli (Hg.). *Indigenous Pop. Native American Music from Jazz to Hip-Hop*. Tucson, AZ: University of Arizona Press.
- Berry, Chris / Iwabuchi, Koichi / Tsai, Eva (Hg.). *Routledge Handbook of East Asian Popular Culture*. London: Routledge.
- Björnberg, Alf / Bossius, Thomas (Hg.). *Made in Sweden. Studies in Popular Music*. London: Routledge.
- Blush, Steven. *New York Rock. From the Rise of the Velvet Underground to the Fall of CBGB*. New York, NY: St. Martin's Griffin.
- Breuer, Johannes. *Genre und Gender. Zur Komplexität der Verknüpfung zweier Kategorien im Musicaldiskurs*. Bielefeld: transcript.
- Bohman, Philip V. / Plastino, Goffredo (Hg.). *Jazz Worlds / World Jazz*. Chicago, IL: Chicago.

- Bohn, Jenny (Hg.). *Blumentopf, 1992-2016. 24 Jahre deutsche Hip-Hop Geschichte*. München: Verlag Antje Kunstmann.
- Bottà, Giacomo (Hg.). *Unsichtbare Landschaften. Populäre Musik und Räumlichkeit*. Münster: Waxmann.
- Brackett, David. *Categorizing Sound. Genre and Twentieth-Century Popular Music*. Oakland, CA: University of California Press.
- Brackett, Donald. *Back to Black. Amy Winehouse's only Masterpiece*. Montclair, NJ: Backbeat Books.
- Braggs, Rashida. *Jazz Diasporas. Race, Music, and Migration in Post-World-War II Paris*. Oakland, CA: University of California Press.
- Brocken, Michael. *Other Voices. Hidden Histories of Liverpool's Popular Music Scenes – 1930s-1970s*. London: Routledge.
- Brøvig-Hanssen, Ragnhild / Danielsen, Anne (Hg.). *Digital Signatures. The Impact of Digitization on Popular Music Sound*. Cambridge, MA: The MIT Press.
- Brown, Andy R. / Spracklen, Karl / Kahn-Harris, Keith / Scott, Niall (Hg.). *Global Metal Music and Culture. Current Directions in Metal Studies* (= Routledge Studies in Popular Music 11). London: Routledge.
- Butt, Gavin / Eshun, Kodwo / Fisher, Mark (Hg.). *Post-Punk Then and Now*. London: Repeater.
- Byun, Chong Hyun Christie. *The Economics of the Popular Music Industry. Modelling from Microeconomic Theory and Industrial Organisation*. London: Palgrave Macmillan.
- Castillo-Garsow, Maelissa / Nichols, Jason (Hg.). *La Verdad. An International Dialogue on Hip Hop Latindades*. Columbus, OH: Ohio State University Press.
- Chapman, Ian / Johnson, Henry (Hg.). *Global Glam and Popular Music. Style and Spectacle from the 1970 to the 2000s* (= Routledge Studies in Popular Music 11). London: Routledge.
- Chuck, Eddy. *Terminated for Reasons of Taste. Other Ways to Hear Essential and Inessential Music*. Durham: Duke University Press.
- Clayton, Jace. *Uproot. Travels in Twenty-First-Century Music and Digital Culture*. New York, NY: Farrar, Straus and Giroux.
- Coady, Christopher. *John Lewis and the Challenge of „Real“ Black Music*. Ann Arbor, MI: University of Michigan Press.
- Cohen, Ronald C. *Depression Folk. Grassroots Music and Left-Wing Politics in 1930s America*. Chapel Hill, NC: University of North Carolina Press.
- Cosby, James. *Devil's Music, Holy Rollers and Hillbillies. How America Gave Birth to Rock and Roll*. Jefferson, NC: McFarland & Company.
- Cravinho, Pedro / Johnson, Bruce / Reimann, Heli (Hg.). *Jazz and Totalitarianism*. London: Routledge.
- Croland, Michael. *Oy oy oy Gevalt! Jews and Punk*. Santa Barbara, CA: Praeger.
- Dale, Pete. *Popular Music an the Politics of Novelty*. New York, NY: Bloomsbury Academic.
- DeFillippi, Robert / Wilkström, Patrik (Hg.). *Buisness Innovation and Disruption in the Music Industry*. Northampton, MA: Edward Elgar Publishing.
- Detering, Heinrich. *Stimmen aus der Unterwelt. Bob Dylans Mysterienspiel*. München: C. H. Beck.
- Dietrich, Marc (Hg.). *Rap im 21. Jahrhundert. Eine (Sub-)Kultur im Wandel*. Bielefeld: transcript.
- Dietz, Dan. *The Complete Book of 1980s Broadway Musicals*. Lanham, MD: Rowman & Littlefield.
- Döhl, Frédéric. *Mashup in der Musik. Fremdreferenzielles Komponieren, Sound Sampling und Urheberrecht*. Bielefeld: transcript.
- Dolezal, Rudi. *Die Geschichte des Austropop in 20 Songs*. Walz bei Salzburg: Servus.

- Doyle, Greene. *Rock, Counterculture and the Avant-Garde, 1966/1970. How the Beatles, Frank Zappa and the Velvet Underground Defined an Era*. Jefferson, NC: McFarland & Company.
- Dubois, Laurent. *The Banjo. America's African Instrument*. Cambridge, MA; London: Belknap.
- Dunn, Kevin. *Global Punk. Resistance and Rebellion in Everyday Life*. New York, NY: Bloomsbury Academic.
- Elferen, Isabella van / Weinstock, Jeffrey Andrew (Hg.). *Goth Music. From Sound to Subculture* (= Routledge Studies in Popular Music 11). London: Routledge.
- Eldson, Peter / Heile, Björn / Doctor, Jenny (Hg.). *Watching Jazz. Encounters with Jazz Performance on Screen*. Oxford: University of Oxford Press.
- Engelmann, Jonas (Hg.). *Damaged Goods. 150 Einträge in die Punk-Geschichte*. Mainz: Ventil.
- Espinosa, Christian Spencer / Mendivil, Julio (Hg.). *Made in Latin America. Studies in Popular Music*. London: Routledge.
- Evans, Mark / Fogarty, Mary (Hg.). *Movies, Moves and Music. The Sonic World of Dance Films*. Sheffield: Equinox.
- Fagge, Roger / Pillai, Nicolas (Hg.). *New Jazz Conceptions. History, Theory, Practice* (= Warwick Series in the Humanities). New York, NY: Routledge.
- Falconer, Tim. *Bad Singer. The Surprising Science of Tone Deafness and How We Hear Music*. Toronto: House of Anansi Press.
- Fischer, Michael / Holtsträter, Knut (Hg.). *Lied und populäre Kultur/Song and Popular Culture* [Jahrbuch Zentrum für Populäre Kultur und Musik 60/61]. Münster: Waxmann.
- Flores, Juan. *Salsa Rising. New York Latin Music of the Sixties Generation*. Oxford: Oxford University Press.
- Fuchs, Stefan. *Rechtsrock in Japan? Rechte Liedtexte in Japans Musik der Gegenwart*. Wien: Praesens.
- Gabbard, Krin. *Better Git it in Your Soul. An Interpretive Biography of Charles Mingus*. Oakland, CA: University of California Press.
- Gebhardt, Nicholas. *Vaudeville Melodies. Popular Musicians and Mass Entertainment in American Culture, 1870-1929*. Chicago, IL: University of Chicago Press.
- Gluck, Bob. *The Miles Davis Lost Quintet and the other Revolutionary Ensembles*. Chicago, IL: University of Chicago Press.
- Gnagy, Caroline. *Texas Jailhouse Music. A Prison Band History*. Charleston, SC: History Press.
- Graber, Hedy / Schnyder von Wartensee, Philipp / Landwehr, Dominik. *Time Is Now. Popmusik in der Schweiz heute*. Zürich: Limmat.
- Graham, Stephen. *Sounds of the Underground. A Cultural, Political and Aesthetic Mapping of Underground and Fringe Music*. Ann Arbor, MI: University of Michigan Press.
- Grant, Peter. *National Myth and the First World War in Modern Popular Music*. New York, NY: Springer.
- Green, Stuart / Marc, Isabelle (Hg.). *The Singer-Songwriter in Europe: Paradigms, Politics and Place* (=Ahgate Popular and Folk Music Series). London: Routledge.
- Greenland, Thomas. *Jazzing. New York City's Unseen Scene*. Urbana, IL: University of Illinois Press.
- Gruber, Johannes. *Performative Lyrik und lyrische Performance. Profilbildung im deutschen Rap* (= Studien zur Populärmusik). Bielefeld: transcript.
- Grütter, Heinrich Theodor. *Rock & Pop im Pott. 60 Jahre Rock und Pop im Ruhrgebiet* [Katalog zur gleichnamigen Ausstellung im Museum Zollverein Essen, 5.5.2016-28.2.2017]. Essen: Klartext.
- Hajdu, David. *Love for Sale. Pop Music in America*. New York, NY: Farrar, Straus and

- Giroux.
- Hamelman, Steve. *All by Myself. Essays on the Single-Artist Rock Album*. Lanham, MD: Rowman & Littlefield.
- Hamilton, Jack. *Just Around Midnight. Rock and Roll and the Racial Imagination*. Cambridge, MA: The MIT Press.
- Harper, Alan. *Waiting for Buddy Guy. Chicago Blues at the Crossroads*. Urbana, IL: University of Illinois Press.
- Hawkins, Martin. *Slim Harpo. Blues King Bee of Baton Rouge*. Baton Rouge, LA: Louisiana State University Press.
- Hawkins, Stan. *Queerness in Pop Music. Aesthetic, Gender Norms, and Temporality* (= Routledge Studies in Popular Music 10). New York, NY; London: Routledge.
- Heesch, Florian / Scott, Niall (Hg.). *Heavy Metal, Gender and Sexuality* (= Ashgate Popular and Folk Music Series). London: Routledge.
- Heinze, Carsten / Niebling, Laura (Hg.). *Populäre Musikkulturen im Film. Inter- und transdisziplinäre Perspektiven*. Wiesbaden: Springer Fachmedien.
- Heller, Ruth (Hg.). *Woman Singers in Global Contexts. Music, Biography, Identity*. Urbana, IL: University of Illinois Press.
- Hemming, Jan. *Methoden der Erforschung populärer Musik*. Wiesbaden: Springer Fachmedien.
- Hepworth, David. *Never a Dull Moment. 1971 – The Year that Rock Exploded*. New York, NY: Henry Holt and Company.
- Hepworth-Sawyer, Russ / Hodgson, Jay (Hg.). *Mixing Music* (= Perspectives on Music Production Series). London: Routledge.
- Herbst, Jan-Peter. *Die Gitarrenverzerrung in der Rockmusik. Studien zu Spielweise und Ästhetik* (= Populäre Kultur und Medien 12). Münster: LIT Verlag.
- Hersch, Charles B. *Jews and Jazz. Improvising Ethnicity* (= Transnational Studies in Jazz). New York, NY: Routledge.
- Hill, Jeremy. *Country Comes to Town. The Music Industry and the Transformation of Nashville*. Amherst, MA: University of Massachusetts Press.
- Hill, Rosemary. *Gender, Metal and the Media. Woman Fans and the Gendered Experience of Music*. London: Palgrave Macmillan.
- Hill, Sarah. *San Francisco and the Long 60s*. New York, NY: Bloomsbury Academic.
- Hoffmann, Nora Frederike. *Szene und soziale Ungleichheit. Habituelle Stile der Techno/Elektro-Szene*. Wiesbaden. Springer Fachmedien.
- Hogarty, Jean. *Popular Music and Retro Culture in Digital Era* (= Routledge Studies in Popular Music 11). London: Routledge.
- Hörisch, Jochen. *Pop und Papageno. Über das Spannungsverhältnis zwischen U- und E-Musik*. Paderborn: Wilhelm Fink.
- Hörner, Fernand (Hg.). *Kulturkritik und das Populäre in der Musik*. Münster; New York, NY: Waxmann.
- Hutchinson, Sydney. *Tigers of a Different Stripe. Performing Gender in Dominican Music*. Chicago, IL: University of Chicago Press.
- Ismaiel-Wendt, Johannes. *Post_Presets. Kultur, Wissen und populäre MusikmachDinge*. Hildesheim: Olms.
- Iwaschkin, Roman. *Popular Music. A Reference Guide* (= Routledge Library Editions Popular Music). London: Routledge.
- James, David. *Rock'N'Film. Cinema's Dance with Popular Music*. Oxford: University of Oxford Press.
- Johnson, Bruce (Hg.). *Antipodean Riffs. Essays on Australian Jazz*. Sheffield: Equinox.
- Kallioniemi, Kari. *Englishness, Pop and Post-War Britain*. Bristol; Chicago, IL: Intellect.

- Karppinen, Anne. *The Songs of Joni Mitchell. Gender, Performance and Agency* (= Ashgate Popular and Folk Music Series). London: Routledge.
- Keiner, Christian. *Techno-Subkulturen als Initiatoren friedlicher Jugendbewegungen innerhalb der modernen Gesellschaft*. München: GRIN Verlag [Diss., elektronische Ressource].
- Khabeer, Su'ad Abdul. *Muslim Cool. Race, Religion, and Hip Hop in the United States*. New York, NY: New York University Press.
- Knauer, Wolfram (Hg.). *Gender and Identity in Jazz* (= Darmstädter Beiträge zur Jazzforschung 14). Hofheim am Taunus: Wolke.
- Kun, Josh / Radano, Ronald (Hg.). *Tropical Renditions. Making Musical Scenes in Filipino America*. Durham: Duke University Press.
- Kunz, Yvonne. *Jihad Rap. An den Rändern muslimischer Subkultur* (= Testcard Zwergobst). Mainz: Ventil.
- Kyker, Jennifer / Oliver Mtukudzi. *Living Tuku Music in Zimbabwe*. Indianapoli, IN: Indiana University Press.
- Lambert, Philip (Hg.). *Good Vibrations. Brian Wilson and the Beach Boys in Critical Perspective*. Ann Arbor, MI: University of Michigan Press.
- Lawrence, Tim. *Life and Dead on the New York Dance Floor. 1980-1983*. Durham, NC: Duke University Press.
- Leas, Ryan. *Sound of Silver [LCD Soundsystem]* (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Lee, Edward / Vulliamy, Graham. *Popular Music. A Teacher's Guide* (= Routledge Library Editions Popular Music). London: Routledge.
- Lee, Jooyoung. *Blowin' Up. Rap Dreams in South Central*. Chicago, IL; London: The University of Chicago Press.
- Leibovitz, Liel. *A Broken Hallelujah. Rock and Roll, Redemption, and the Life of Leonard Cohen*. New York, NY: W.W. Norton & Company.
- Leon, Javier F. / Simonett, Helena (Hg.). *A Latin American Music Reader. Views from the South*. Urbana, IL: University of Illinois Press.
- Liebler, M. L. *Heaven was Detroit. From Jazz to Hip Hop and Beyond*. Detroit, MI: Wayne State University.
- Lordi, Emily J. *Donny Hathaway Live* (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Lornell, Kip / Rasmussen, Anne (Hg.). *The Music of Multicultural America. Performance, Identity, and Community in the United States*. Jackson, MS: University of Mississippi Press.
- Love, Nancy S. *Trendy Fascism. White Power Music and the Future of Democracy*. Albany, NY: State University of New York Press.
- Lücke, Martin / Näumann, Klaus (Hg.). *Reflexionen zum Progressive Rock*. München: Allitera.
- Luker, Morgan James. *The Tango Machine. Musical Culture in the Age of Expediency*. Chicago, IL: University of Chicago Press.
- Malvinni, David. *Experiencing the Rolling Stones. A Listener's Companion*. Lanham, MA: Rowman & Littlefield.
- Marcus, Greil. *Three Songs, Three Singers, Three Nations. Amerika in drei Liedern*. Paderborn: Wilhelm Fink.
- Matejovski, Dirk (Hg.). *Kraftwerk. Die Mythenmaschine* (= Acoustic Studies Düsseldorf 2). Düsseldorf: Düsseldorf University Press.
- Mazierska, Ewa (Hg.). *Popular Music in Eastern Europe*. Basingstoke: Palgrave Macmillan.
- McBride, James. *Kill'em and Leave. Searching for James Brown and the American Soul*. New York, NY: Spiegel & Grau.
- McLeod, Kembrew. *Parallel Lines [Blondie]* (= 33 1/3 Series). New York, NY: Blooms-

- bury Academic.
- Meier, Leslie. *Popular Music as Promotion. Music and Branding in the Digital Age*. New York, NY: John Wiley & Sons.
- Mejia, Paula. *Psychocandy* [The Jesus and Mary Chain] (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Meueler, Christof. *Das ZickZack-Prinzip. Alfred Hilsberg – Ein Leben für den Underground*. München: Wilhelm Heyne Verlag.
- Moore, Dave / Thornton, Jason. *The There's That Beat! Guide to the Philly Sound – Philadelphia Soul Music and its R&B Roots. From Gospel & Bandstand to TSOP*. Stockholm: Premium.
- Moore, Mark A. *The Jan & Dean Record. A Chronology of Studio Sessions, Live Performances and Chart Positions*. Jefferson, NC: McFarland & Company.
- Mullen, John. *The Show Must Go On! Popular Song in Britain During the First World War* (= Ashgate Popular and Folk Music Series). London: Routledge.
- Müller, L. J. (Hg.). *Sound, Sex und Sexismus* (= Popspectrum 12) [elektronische Ressource].
- Munro, Hope. *What She Go Do. Woman in Afro-Trinidadian Music*. Jackson, MS: University of Mississippi Press.
- Nichols, Davis. *Dig. Australian Rock and Pop Music, 1960-85*. Portland, OR: Verse Chorus Press.
- Nicolay, Franz. *The Humorless Ladies of Border Control. Touring the Punk Underground from Belgrade to Ulaanbaatar*. New York, NY: New Press.
- Nowakowski, Mark. *Straßenmusik in Berlin. Zwischen Lebenskunst und Lebenskampf. Eine musikethnologische Feldstudie* (= Studien zur Populärmusik). Bielefeld: transcript.
- Ntarangwi, Mwenda. *The Street is my Pulpit. Hip Hop and Christianity in Kenya*. Urbana, IL: University of Illinois Press.
- Ollison, Rashod. *Soul Serende. Rhythm, Blues & Coming of Age Through Vinyl. A Memoir*. Boston, MA: Beacon Press.
- Opsahl, Carl Petter. *Dance to my Ministry. Exploring Hip-Hop Spirituality*. Göttingen: Vandenhoeck & Ruprecht.
- Osborn, Brad. *Everything in Its Right Place. Analyzing Radiohead*. Oxford: Oxford University Press.
- Papenburg, Jens Gerrit / Schulze, Holger (Hg.). *Sound as Popular Culture*. Cambridge, MA: The MIT Press.
- Partridge, Christopher / Moberg, Marcus (Hg.). *The Bloomsbury Handbook of Religion and Popular Music*. New York, NY: Bloomsbury Academic.
- Pattie, David / Sean, Albiez. *Brian Eno. Oblique Music*. New York, NY: Bloomsbury Academic.
- Pecknold, Diane / McCusker, Kristine (Hg.). *Country Boys and Redneck Women. New Essays in Gender and Country Music*. Jackson, MS: University of Mississippi Press.
- Pickhan, Gertrud / Ritter, Rüdiger (Hg.). *Meanings of Jazz in State Socialism*. Frankfurt/M.: Peter Lang.
- Poole, Buzz. *Workingman's Dead* [Grateful Dead] (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Potts, Rolf. *The Geto Boys* (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Purcell, Richard / Randall, Richard (Hg.). *21st Century Perspectives on Music, Technology, and Culture. Listening Spaces* (= Pop Music, Culture and Identity). Basingstoke: Palgrave Macmillan.
- Rabaka, Reiland. *Civil Rights Music. The Soundtracks of the Civil Rights Movement*. Lanham: Lexington Books.
- Radano, Ronald / Olaniyan, Tejumola (Hg.). *Audible Empire. Music, Global Politics, Critique*. Durham, NC: Duke University Press.

- Rambarran, Shara / Whiteley, Sheila (Hg.). *The Oxford Handbook of Music and Virtuality*. Oxford: Oxford University Press.
- Ran, Amalia / Morad, Moshe (Hg.). *Mazal Tov, Amigos! Jews and Popular Music in the Americas* (= Jewish Latin America 7). Leiden: Brill.
- Randel, Don M. / Shaftel, Matthew / Weiss, Susan Forscher. *A Cole Porter Companion*. Urbana, IL: University of Illinois Press.
- Ratliff, Ben. *Every Song Ever. Twenty Ways to Listen to Music Now*. London: Allen Lane.
- Rauhut, Michael. *Ein Klang – zwei Welten. Blues im geteilten Deutschland 1945-1990* (= Studien zu Populärmusik). Bielefeld: transcript.
- Reynolds, Simon. *Shock and Awe. Glam Rock and its Legacy, from the Seventies to the Twenty-First Century*. London: Faber & Faber.
- Roberts, Tamara. *Resounding Afro Asia. Interracial Music and the Politics of Collaboration*. Oxford; New York, NY: Oxford University Press.
- Rüdiger, Ritter / Yvetta, Kajavová / Gertrud, Pickhan (Hg.). *Jazz from Socialist Realism to Postmodernism*. Frankfurt/M.: Peter Lang.
- Rush, Stephen. *Free Jazz, Harmolodics, and Ornette Coleman*. London: Routledge.
- Rüttgers, Peter. *Von Rock'n'Roll bis Hip-Hop. Geschlecht und Sexualität in Jugendkulturen*. Wiesbaden: Springer Fachmedien.
- Sardinha, Joao / Campos, Ricardo (Hg.). *Transglobal Sounds: Music, Youth and Migration*. New York, NY: Bloomsbury Academic.
- Schmidt-Joos, Siegfried. *Die Stasi swingt nicht. Ein Jazzfan im Kalten Krieg – Erinnerungen und Ermittlungen*. Halle: Mitteldeutscher Verlag.
- Schütte, Uwe (Hg.). *German Pop Music. A Companion*. Berlin: De Gruyter.
- Seidel, Wolfgang. *Wir müssen hier raus! Krautrock, Free Beat, Reeducation* (= Test-card Zwergobst). Mainz: Ventil.
- Seinbrecher, Bernhard. *Das Klanggeschehen in populärer Musik. Perspektiven einer systematischen Analyse und Interpretation*. Köln u.a.: Böhlau.
- Shahan, Cyrus M. / Howes, Seth / Hall, Mirko M. (Hg.). *Beyond No Future. Cultures of German Punk*. New York, NY: Bloomsbury Academic.
- Sharon, Ammen. *May Irwin: Singing, Shouting, and the Shadow of Mistrelsy*. Urbana, IL: University of Illinois Press.
- Sheffield, Rob. *On Bowie*. New York, NY: Dey Street Books.
- Shin, Hyunjoon / Lee, Seung-Ah (Hg.). *Made in Korea. Studies in Popular Music*. London: Routledge.
- Shope, Bradley G. *American Popular Music in Britain's Raj*. Rochester, NY: University of Rochester Press.
- Simmeth, Alexander. *Krautrock transnational. Die Neuerfindung der Popmusik in der BRD, 1968-1978*. Bielefeld: transcript.
- Simone, Varriale. *Globalization, Music and Cultures of Distinction. The Rise of Pop Music Criticism in Italy*. London: Palgrave Macmillan.
- Sirois, André. *Hip Hop DJs and the Evolution of Technology. Cultural Exchange, Innovation, and Democratization*. New York, NY: Peter Lang.
- Soulsby, Nick. *Cobain on Cobain. Interviews and Encounters*. Chicago, IL: Chicago Review Press.
- Steel, Jackson. *Das Lexikon der Musikrichtungen – Was ist eigentlich Punk? Von Streetpunk über Hardcore Punk bis Pop-Punk*. München: Neobooks.
- Stoeber, Jennifer Lynn. *The Sonic Color Line. Race and the Cultural Politics of Listening*. New York, NY: New York University Press.
- Stone, Alison. *The Value of Popular Music. An Approach from Post-Kantian Aesthetics*. New York, NY: Nature America INC.
- Stratton, Jon / Zuberi, Nabeel (Hg.). *Black Popular Music in Britain since 1945*.

- London: Routledge.
- Surall, Matthias. „*And God is never far away*“. *Spannende Theologie im Werk von Nick Cave* (= Populäre Kultur und Medien 11). Münster: Lit Verlag.
- Tochka, Nicholas. *Audible States. Socialist Politics and Popular Music in Albania*. New York, NY: Oxford University Press.
- Tracey, Clark. *The Godfather of British Jazz. The Life and Music of Stan Tracey*. Sheffield; Bristol: Equinox.
- Troutman, John W. *Kika Kila. How the Hawaiian Steel Guitar Changed the Sound of Modern Music*. Chapel Hill, NC: University of North Carolina Press.
- Tsipursky, Gleb. *Socialist Fun. Youth, Consumption, and State-Sponsored Popular Culture in the Soviet Union, 1945-1970*. Pittsburgh, PA: University of Pittsburgh Press.
- Unger, Matthew P. *Sound, Symbol, Sociality. The Aesthetic Experience of Extreme Metal Music*. London: Palgrave Macmillan.
- Wallwork, Rebecca. *Hangin' Tough* [New Kids On The Block] (= 33 1/3 Series). New York, NY: Bloomsbury Academic.
- Walser, Robert (Hg.). *The Christopher Small Reader*. Middletown, CT: Wesleyan University Press.
- Welch, Rosanne. *Why the Monkees Matter. Teenagers, Television and America Pop Culture*. Jefferson, NC: McFarland & Company.
- Wierzbicki, James. *Music in the Age of Anxiety. American Music in the Fifties*. Urbana, IL: University of Illinois Press.
- Williams, Katherine. *Rufus Wainwright*. Sheffield: Equinox.
- Williams, Katherine / Williams, Justin A. (Hg.). *The Cambridge Companion of the Singer-Songwriter*. Cambridge, MA: Cambridge University Press.
- Wise, Timothy. *Yodeling and Meaning in American Music*. Jackson, MI: University of Mississippi Press.
- Womack, Kenneth / Kapurch, Katie (Hg.). *New Critical Perspective on the Beatles. Things We Said Today* (= Pop Music, Culture and Identity). Basingstoke: Palgrave Macmillan.
- Wriggle, John. *Blue Rhythm Fantasy. Big Band Jazz Arranging in the Swing Era*. Urbana, IL: University of Illinois Press.