



Gesellschaft für Populärmusikforschung e.V.
German Society for Popular Music Studies


**From “Arbeitskreis Studium Populärer Musik e.V.“
(Working Group for the Study of Popular Music) to
“Gesellschaft für Populärmusikforschung /
German Society for Popular Music Studies e.V.”**

In 2014 thirty years of continuous institutionalised German-speaking Popular Music Studies were celebrated. The scientific research in popular music was implemented in 1984 by a rather informal “Arbeitskreis Studium Populärer Musik e.V.” (ASPM) which has developed into the largest German-speaking research society in this field since. In order to acknowledge this development ASPM was renamed into “Gesellschaft für Populärmusikforschung e.V.” (GfPM).

This brochure presents the society’s activities through a twofold portrayal of its achievements: A personal retrospect by Prof. Dr. em. Helmut Rösing – the founding and long-standing chair of the executive committee –, followed by a summary of conferences, publications, workshops etc. organised during the past 30 years.

The renaming of the organisation also gave the opportunity to look forward and emphasise some future perspectives:

- Considering the expertise in the study of popular music and its cultural contexts GfPM acts as the main reference point for students, researchers and the media.
- GfPM’s goal is the stimulation and promotion of research into all genres of popular music through conferences, summer schools, workshops and publications. We issue two book series and an online-journal: The yearbook “Beiträge zur Populärmusikforschung” (Contributions to Popular Music Studies), a series of monographs “texte zur populären musik” (texts on popular music) and the online journal SAMPLES (www.gfpm-samples.de). Our publications retain high quality standards and adhere to the criteria of good academic practice as defined by the Deutsche Forschungsgemeinschaft (DFG, German Research Community).



- Particular attention is given to the promotion of (PhD) students by organising specialised workshops and an annual award for outstanding essays within the field. They also have the opportunity to present their research at our annual conferences.

- Being a registered non-profit association, the society's expertise is available to the broad public. Services include among others the finding of consultants, reviewers and experts for interviews, talks, workshops or seminars in all areas of popular music studies.

- On the international level GfPM works together with numerous academic and cultural associations and institutions. Prominent international researchers are regular speakers at our conferences. Especially the summer schools provide an excellent platform for networking and international exchange.

- As a non-profit association the GfPM finances itself exclusively through membership fees and public funds and is hence independent from any commercial interests.

- Being a member of the Deutscher Musikrat (DMR, German Music Council) GfPM is represented in various committees of the DMR and thus actively involved in German music politics.

- GfPM members regularly obtain a newsletter with important information on calls for papers, conferences, events, new publications and job advertisements. Members also receive a free copy of "Beiträge zur Populärmusikforschung" (Contributions to Popular Music Studies) and are entitled to reduced fees for all GfPM-conferences.

ASPM / GfPM – Notes on the Beginnings

by Helmut Rösing, April 2014

Who would have imagined it back then? The 1984 founded and in 1986 officially registered “Arbeitskreis Studium Populärer Musik” (Working Group for the Study of Popular Music) has survived and is now thirty years old. Even more: it flourishes in spite of the one or another crisis that shook it. What started as a small working group has by now developed into an acclaimed society with more than 250 members.

At the beginning of the 1980s there were a number of reasons that contributed to the founding of the association:

(1.) On one hand, the West-German musicology paid no attention to the research of popular music. Popular music – as opposed to the so-called “Ernste Musik” (serious or art music) – was not taken seriously or was contested. The positive aura of music as an art form was considered to be incompatible with the negative image of “Schlager” music.

(2.) Music teachers on the other hand were confronted with a very different reality. They had to deal with children and youngsters who wanted to know more about ‘their’ music: Schlager, Pop, Rock, and Jazz. However, at the beginning of the 1980s there were only few activities in this field, such as the founding of the Institut für Didaktik populärer Musik (Institute for the Didactics of Popular Music) in Lüneburg. Also in 1980 the Hamburg Music Academy started its “Modellversuch Populärmusik” (Pilot Project Popular Music) and the Institute for Popular Culture was established at the Akademie Remscheid (Remscheid Academy) in North Rhine-Westphalia.

(3.) On the international level a number of changes took place at the same time. In 1981 the International Association for the Study of Popular Music (IASPM) was founded, and it did not take long before a German branch was established as well. Yet, from the international point of view this branch was associated rather with the German Democratic Republic than with the Federal Republic of Germany. Unfortunately, our intentions to consolidate this situation were not met with mutual consent.

So, we took the bull by the horns! We – meaning Alenka Barber-Kersovan and I – thought it was about time to establish an association of our own in order to widen, strengthen and sharpen the academic perception of and the scientific research into all areas and manifestations of popular music, to reduce prejudices, eliminate deficits and revise value judgements. In short: to unify the strength and the energy of all those who were willing to tackle the subject and to explore popular music issues in the framework of the academic discourse.

It was a rocky start, as wishes and visions had to be brought in line with reality: continual lack of money, a considerable fluctuation of members, difficult negotiations with the IASPM, misunderstanding on the side of the ‘established’ musicology, disputes with the historically oriented Gesellschaft für Musikwissenschaft (GfM, Society for Music Research), even leading to accusations our association lacked scientific standards and much more. To put it in other words: there were enough reasons to bring the association to fail.

That this did not happen is due to two circumstances:

Firstly, the engagement of Alenka Barber-Kersovan, the honorary executive manager from the beginning on. Her foresight and persistence in all kinds of negotiations, her unorthodox collaboration with the executive committee and the advisory board, her continuous presence as a centre and ‘switchboard’ of everyday activities were indispensable for the existence of the association.

Secondly, the concept of the association and the implementation of organisational structures as they were contested for the university level by the 1968 generation: flat hierarchies, equality based cooperation between all members and a lively discourse culture that did not shy away from disputes about concrete problems.

Considering the topic of research, the broadest possible approach was called for, especially with regards to the term ‘music’ itself. Hence the understanding of ‘Popular music’ was not restricted to particular styles or genres: As conference programmes clearly demonstrate, the scope ranged from everyday entertainment and functional music to Rock, Pop, Schlager, and Jazz. Due to the premise that nearly every kind of music can be interpreted as po-

pular music, as long as perceived and explored in terms of an interactive reference system, even “unpopular” popular music was not excluded.

Since the musical construction of meaning results from a dynamic circulation process (perception, production and distribution), an alternative to the purely historical and analytic approaches of traditional musicology was seen in the trans- or interdisciplinary research. Music analysis was enlarged by music pedagogy, sociology of music, music psychology, as well as aspects of economics, technology and media dissemination. Further, instead of a simple and fast evaluation in terms of good or bad, trivial or sophisticated, etc. empiricism was asked for: the analysis of facts, which are essential for the understanding of music as a communication medium.

In order to increase the public perception of the society “Beiträge zur Populärmusikforschung“ (Contributions to Popular Music Studies) were set up. At the beginning, the edited documents were typed on an old style typewriter, which meant that doing corrections was nearly impossible; also the reproduction and the binding, done by

the university printing service, hardly ever ran smoothly. Gradually, due to the collaboration with a publisher and the computer aided production, the editorial work became easier and “Beiträge” had the chance to develop into what they are now: a proper yearbook. Further, since 1988 there were – and still are – other book series that define the subject matter of the society and sharpen its institutional profile.

From the beginning on the society supported and promoted (PhD) students and post-docs. However, since the presentation of student work during ASPM conferences turned out to be rather problematic, exposing especially methodological weaknesses, regular workshops for students have been organised. In addition, since 2002 articles and reviews can be published also in our online journal SAMPLES.

ASPM or rather the GfPM has perceived and perceives itself not as a merely musicological association. It was Hans-Peter Reinecke who – referring to the study of popular music – coined the image of the frightened musicologist, and Alfons M. Dauer spoke in this connection

about music, that is stigmatised by the disregard of musicologists. In terms of reducing these fears and prejudices the society is making very good progress. It helps to integrate all musics that shape the contemporary musical life into the research agendas of musicological institutes providing – as already described by Guido Adler in 1885 – they are willing to embed their expertise into the broader context of cultural sciences.

ORGANISATIONAL STRUCTURE

EXECUTIVE COMMITTEE

Dr. Ralf von Appen
Prof. Dr. Dietrich Helms
Prof. Dr. Thomas Phleps

ADVISORY BOARD

Prof. Dr. André Doehring
Dr. Dietmar Elflein
Prof. Dr. Barbara Hornberger
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Frank Riedemann

EXECUTIVE MANAGER AND CONTACT

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FURTHER INFORMATION

www.popularmusikforschung.de

CONFERENCES

Unless stated otherwise selected conference papers were published in "Beiträge zur Populärmusikforschung" (Contributions to Popular Music Studies).

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|------|-------------------|--|
| 1984 | Hamburg | Popmusik und Lernen Pop Music and Learning
Published in: Helmut Rösing, Alenka Barber-Kersovan and Armin Fuchs (Hg.) (1985).
<i>Popmusik und Lernen (Pop Music and Learning) (= Jazzforschung / Jazzresearch 17).</i>
Graz: Akademische Druck- und Verlagsanstalt. |
| 1985 | Göttingen | Musik in den Städten / Musik der Bürger Music in the Cities / Citizens' Music |
| 1986 | Inzmühlen | Ist Pop die Volksmusik von heute? Is Pop Today's Folk Music? |
| 1987 | Hamburg | Rock / Pop / Jazz – Vom Amateur zum Profi Rock / Pop / Jazz – From Amateur to Professional |
| 1987 | Inzmühlen | Arbeitstagung (thematisch offen) Workshop / No Given Topic |
| 1988 | Rauischholzhausen | Musikalische Werdegänge Personal Careers in Music |
| 1989 | Heek/Borken | Rock / Pop / Jazz – musikimmanent durchleuchtet Rock / Pop / Jazz – Musically Illuminated |
| 1990 | Hofgeismar | Zwischen »Jesus Christ Superstar« und »Sympathy for the Devil«. Rock, Pop, Jazz und christliche Religionen im Spannungsfeld von Annäherung, Gleichgültigkeit und Abwehr Between "Jesus Christ Superstar" and "Sympathy for the Devil". Rock, Pop, Jazz and Christian Religions in the Tension Field of Reconciliation, Indifference and Repulsion |
| 1990 | Mainz | Musik als Droge? Bewußtsein verändernde Wirkungen von Musik Music as a Drug? Mind-Altering Effects of Music
Published in: Helmut Rösing (Hg.) (1991). <i>Musik als Droge? Zur Theorie und Praxis bewußtseinsverändernder Wirkungen von Musik. (Music as a Drug? Theory and Practice of Mind-Altering Effects of Music).</i>
Mainz: Stiftung Villa Musica. |

1991	Rauischholzhausen	Arbeitstagung (thematisch offen) Workshop / No Given Topic
1991	Mainz	Spektakel / Happening / Performance. Rock als »Gesamtkunstwerk« Spectacle / Happening / Performance. Rock as “Gesamtkunstwerk” Published in: Helmut Rösing (Hg.) (1993). <i>Spektakel / Happening / Performance. Rockmusik als »Gesamtkunstwerk«</i> (Spectacle / Happening / Performance. Rock Music as “Gesamtkunstwerk”). Mainz: Stiftung Villa Musica.
1992	Leipzig	Aspekte zur Geschichte populärer Musik Historical Aspects of Popular Music
1993	Rauischholzhausen	Auf der Suche nach kultureller Identität. Populäre Musik und Heimat In the Search of Cultural Identity. Popular Music and ‘Heimat’
1993	Remscheid	Populäre Musik und Pädagogik Popular Music and Pedagogy Published in: Jürgen Terhag (Hg.) (1994). <i>Populäre Musik und Pädagogik. Grundlagen und Praxismaterialien</i> (Popular Music and Pedagogy. Basic Principles and Practice Materials). Oldershausen: Institut für Didaktik populärer Musik.
1994	Remscheid	Aktuelle Stile in Rock, Pop und Jazz Contemporary Styles in Rock, Pop and Jazz
1995	Rauischholzhausen	Regionale Stile und volksmusikalische Traditionen in populärer Musik Regional Styles and Folk Music Traditions in Popular Music
1995	Freudenberg	Populäre Musik zur Zeit der Weimarer Republik Popular Music in the Weimar Republic
1996	Oldenburg	»Step Across the Border«. Neue musikalische Tendenzen, neue massenmediale Kontexte “Step Across the Border”. New Musical Trends, New Mass Media Contexts
1996	Remscheid	»Dig it«. Neue Medien, neue Technik, neue Musik “Dig it”. New Media, New Technology, New Music
1996	Halle	Rockmusik und Publikumsverhalten Rock Music and Audience Behaviour
1997	Freudenberg	Populäre Musik und Politik Popular Music and Politics
1997	Rauischholzhausen	Arbeitstagung (thematisch offen) Workshop / No Given Topic

1998	Hamburg	Erkenntniszuwachs durch Analyse. Populäre Musik auf dem Prüfstand Gaining Knowledge through Analysis. Popular Music on Trial
1998/99	Hamburg	»Frauentöne«. Ringvorlesung im Rahmen des Frauenfestivals Espressiva "Women's Sounds". Series of Lectures in the Framework of the Women's Festival Espressiva Published in: Alenka Barber-Kersovan, Annette Kreuziger-Herr & Melanie Unseld (eds.) (2000): <i>Frauentöne. Beiträge zu einer ungeschriebenen Musikgeschichte (Women's Sounds. Contributions to an Unwritten History of Music)</i> . Karben: Coda.
1999	Remscheid	»Crossover«: Populäre Musik zwischen Wissenschaft und Pädagogik "Crossover": Popular Music Between Science and Pedagogy
1999	Wolfenbüttel	Populäre Musik im kulturwissenschaftlichen Diskurs Popular Music in the Discourse of Cultural Sciences
2000	Rheinsberg	Arbeitstagung (thematisch offen) Workshop / No Given Topic
2001	Graz	Heimatlose Klänge? Regionale Musiklandschaften Homeless Sounds? Regional Music Landscapes
2001	Rauischholzhausen	Arbeitstagung (thematisch offen) Workshop / No Given Topic
2002	Remscheid	Populäre Musik im Kontext der Video Culture: Einblicke, Rückblicke, Ausblicke Popular Music in the Context of Video Culture: Insights, Retrospectives, Outlooks
2002	Hamburg	Frauen in der populären Musik Women in Popular Music
2003	Barendorf	Populäre Musik nach dem 11. September 2001 Popular Music after 9/11
2004	Rauischholzhausen	Keiner wird gewinnen: Populäre Musik im Wettbewerb Nobody will Win: Popular Music in Competition
2005	Barendorf	Konfektionsgröße 5 – Schnittmuster populärer Musiken Size 5 – Patterns of Popular Music
2006	Rauischholzhausen	<i>Sound and the City</i> . Populäre Musik im urbanen Kontext Sound and the City. Popular Music in Urban Context

2007	Barendorf	No Time For Losers. Kanonbildungen in der populären Musik No Time for Losers. Canonisation in Popular Music)
2008	Remscheid	...alles hat seine Zeit. Alter(n) in der populären Musik ...Everything Has its Season. Age(ing) in Popular Music
2008	Wien	West meets East: Musik und interkultureller Dialog West meets East: Music and Intercultural Dialogue Published in: Alenka Barber-Kersovan, Harald Huber and Alfred Smudits (eds.) (2011): <i>West meets East. Musik und interkultureller Dialog (West meets East: Music and Intercultural Dialogue)</i> , Wien et al.: Peter Lang Verlag.
2009	Halle/Saale	Thema Nummer Eins. Sex und populäre Musik Topic Number One. Sex and Popular Music
2010	Mannheim	Black Box Pop. Analysen populärer Musik Black Box Pop. Popular Music Analyses
2011	Paderborn	Populäre Inszenierungen / Inszenierungen des Populären in der Musik Popular Stagings / Staging the Popular in Music
2012	Basel	Geschichte wird gemacht: Zur Historiographie populärer Musik Constructing History: On the Historiography of Popular Music
2013	Strasbourg	»Changing the Tune« – Popular Music and Politics in the 21st Century from the Fall of Communism to the Arab Spring
2013	Gießen	Typisch Deutsch – (Eigen-)Sichten auf populäre Musik in diesem unserem Land (Typically German – (Self-)Reflections on Popular Music in this Country of Ours)
2014	Osnabrück	Die Sprachen der Populären Musik. Kommunikation regionaler Musiken in einer globalisierten Welt Languages of Popular Music. Communication of Regional Musics in a Globalised World
2015	Braunschweig	Aneignungsformen populärer Musik Appropriation Forms of Popular Music

WORKSHOPS

Popular Music Analysis

JLU Gießen, 31.8.-1.9.2009 (Organisation: Ralf von Appen, André Doehring)

1. Nachwuchsworkshop | 1st Workshop for MA and PhD students

Hamburg, 3.7.2010 (Organisation: Alenka Barber-Kersovan, Merle Mulder)

Quantitative empirische Methoden in der Populärmusikforschung | Quantitative Empirical Methods of Popular Music Studies

JLU Gießen, 1.-3.10.2010 (Organisation: Richard von Georgi)

2. Nachwuchsworkshop | 2nd Workshop for MA and PhD students

Leuphana Universität Lüneburg, 9.4.2011

(Organisation: Alenka Barber-Kersovan, Merle Mulder)

3. Nachwuchsworkshop | 3rd Workshop for MA and PhD students

Leuphana Universität Lüneburg, 28.4.2012

(Organisation: Alenka Barber-Kersovan, Merle Mulder)

Workshop zur Hochschullehre | Workshop on Higher Education

JLU Gießen, 25.-26.2.2013 (Organisation: Ralf von Appen, André Doehring)

4. Nachwuchsworkshop | 4th Workshop for MA and PhD students

HfM Weimar, 5.-6.7.2013 (Organisation: Sarah Chaker)

5. Nachwuchsworkshop | 5th Workshop for MA and PhD students

TU Braunschweig, 18.-19.7.2014

(Organisation: Sarah Chaker, Dietmar Elflein)

6. Nachwuchsworkshop | 6th Workshop for MA and PhD students

Leuphana Universität Lüneburg, 11.-12.7.2015

(Organisation: Sarah Chaker, Michael Ahlers)

PUBLICATIONS

Beiträge zur Populärmusikforschung | Contributions to Popular Music Studies

Editors: Helmut Rösing (1986-2000), Helmut Rösing and Thomas Phleps (1998-2000), Thomas Phleps (2001-2002), Dietrich Helms and Thomas Phleps (since 2003). The remaining stock can be obtained through the GfPM office.

- Beiträge 1 **Ist Pop die Volksmusik von heute? | Is Pop today's Folk Music?**
Kassel: ASPM 1986.
- Beiträge 2 **Zur Tradition, Rezeption und Produktion von populärer Musik. | On Tradition, Reception and Production of Popular Music.**
Kassel: ASPM 1987.
- Beiträge 3/4 **Rock / Pop / Jazz: Vom Amateur zum Profi. | Rock / Pop / Jazz: From Amateur to Professional.** Kassel: ASPM 1987.
- Beiträge 5/6 **Musikalische Werdegänge. | Personal Careers in Music.**
Kassel: ASPM 1988.
- Beiträge 7/8 **Rock, Pop, Jazz – musikimmanent durchleuchtet. | Rock, Pop, Jazz – Musically Illuminated.**
Kassel: ASPM 1989.
- Beiträge 9/10 **Zwischen »Jesus Christ Superstar« und »Sympathy for the**

- Devil«. **Rock / Pop / Jazz und christliche Religion.** I Between "Jesus Christ Superstar" and "Sympathy for the Devil". **Rock / Pop / Jazz and Christian Religion.** Kassel: ASPM 1990.
- Sonderband **Rock / Pop / Jazz im musikwissenschaftlichen Diskurs. Ausgewählte Beiträge zur Populärmusikforschung.** I **Rock / Pop / Jazz in Musicological Discourse.** Selected Contributions to Popular Music Studies. (ed. by Bernd Hoffmann, Winfried Pape and Helmut Rösing). Kassel: ASPM 1992.
- Beiträge 11 **Aspekte zur Geschichte populärer Musik.** I **Historical Aspects of Popular Music.** Baden-Baden: CODA 1992.
- Beiträge 12 **Stationen populärer Musik: Vom Rock'n'Roll zum Techno.** I **Popular Music's Points of Departure: From Rock'n'Roll to Techno.** Baden-Baden: CODA 1993.
- Beiträge 13 **Musik der Skinheads und ein Gegenpart: Die »Heile Welt« der volkstümlichen Musik.** I **Skinheads' Music and a Counter Part: The 'Intact World' of the Folk Like Music.** Baden-Baden: CODA 1994.
- Beiträge 14 **Grundlagen Theorien Perspektiven.** I **Basic Principles Theories Perspectives.** Baden-Baden: CODA 1994.
- Beiträge 15/16 **»Es liegt in der Luft was Idiotisches...« Populäre Musik zur Zeit der Weimarer Republik.** I **"There is Something Idiotic in the Air..."** Popular Music in the Weimar Republic. Baden-Baden: CODA 1995.
- Beiträge 17 **Regionale Stile und Volksmusikalische Traditionen in populärer Musik.** I **Regional Styles and Folk Music Traditions in Popular Music.** Karben: CODA 1996.
- Beiträge 18 **Mainstream, Underground, Avantgarde. Rockmusik und Publikumsverhalten.** I **Mainstream, Underground, Avant-Garde. Rock Music and Audience Behaviour.** Karben: CODA 1996.
- Beiträge 19/20 **Step Across the Border. Neue musikalische Trends - neue massenmediale Kontexte.** I **Step Across the Border. New Musical Trends – New Mass Media Contexts.** Karben: CODA 1997.
- Beiträge 21/22 **Populäre Musik, Politik und mehr... Ein Forschungsmedley.** I **Popular Music, Politics and More... A Research Medley.** Karben: CODA 1998.
- Beiträge 23 **Neues zum Umgang mit Rock- und Popmusik.** I **New Aspects in Approaching Rock and Pop Music.** Karben: CODA 1998.
- Beiträge 24 **Erkenntniszuwachs durch Analyse. Populäre Musik auf dem Prüfstand.** I **Gaining Knowledge through Analysis. Popular Music on Trial.** Karben: CODA 1999.
- Beiträge 25/26 **Populäre Musik im kulturwissenschaftlichen Diskurs.** I **Popular Music in the Discourse of Cultural Sciences.** Karben: CODA 2000.

- Beiträge 27/28 **Populäre Musik im kulturwissenschaftlichen Diskurs II.** | Popular Music in the Discourse of Cultural Sciences II. Karben: CODA 2001.
- Beiträge 29/30 **Heimatlose Klänge? Regionale Musiklandschaften – heute.** | Homeless Sounds? Contemporary Regional Musicscapes. Karben: CODA 2002.
- Beiträge 31 **Clipped Differences. Geschlechterrepräsentationen im Musikvideo.** | Clipped Differences. Gender Representations in Music Video. Bielefeld: transcript 2003.
- Beiträge 32 **9/11 - The world's all out of tune. Populäre Musik nach dem 11. September 2001.** | 9/11 – The World's all Out of Tune. Popular Music After 9/11. Bielefeld: transcript 2004.
- Beiträge 33 **Keiner wird gewinnen. Populäre Musik im Wettbewerb.** | Nobody will Win: Popular Music in Competition. Bielefeld: transcript 2005.
- Beiträge 34 **Cut and paste. Schnittmuster der populären Musik der Gegenwart.** | Cut and Paste. Contemporary Patterns of Popular Music. Bielefeld: transcript 2006.
- Beiträge 35 **Sound and the City. Populäre Musik im urbanen Kontext.** | Sound and the City. Popular Music in Urban Context. Bielefeld: transcript 2007.
- Beiträge 36 **No Time for Losers. Charts, Listen und andere Kanonisierungen in der populären Musik.** | No Time for Losers. Charts, Lists and other Canonisations of Popular Music. Bielefeld: transcript 2008.
- Beiträge 37 **Thema Nr. 1. Sex und populäre Musik.** | Topic Number One. Sex and Popular Music. Bielefeld: transcript 2011.
- Beiträge 38 **Black Box Pop. Analysen populärer Musik.** | Black Box Pop. Popular Music Analyses. Bielefeld: transcript 2012.
- Beiträge 39 **Ware Inszenierungen. Performance, Vermarktung und Authentizität in der populären Musik.** | Commodity Stagings. Performance, Commercialisation and Authenticity in Popular Music. Bielefeld: transcript 2013.
- Beiträge 40 **Geschichte wird gemacht. Zur Historiographie populärer Musik.** | Constructing History. On the Historiography of Popular Music. Bielefeld: transcript 2014.
- Beiträge 41 **Typisch Deutsch. (Eigen-)Sichten auf populäre Musik in diesem unserem Land.** | Typically German. (Self-)Reflections on Popular Music in this Country of Ours. Bielefeld: transcript 2014.
- Beiträge 42 **Speaking in Tongues. Pop lokal global** | Speaking in Tongues. Pop Local Global. Bielefeld: transcript 2015.

SAMPLES – Online publication of The Society for Popular Music Studies

Editors: Dietrich Helms (2002-2011), Thomas Phleps (since 2002), Ralf von Appen (since 2004) and André Doehring (since 2004).

Published continually since 2002

www.gfpm-samples.de

Schriften zur Populärmusikforschung I Writings on Popular Music Studies

Editor: Helmut Rösing. Karben: CODA. The remaining stock can be obtained through the GfPM office.

Since 2003 “Schriften zur Populärmusikforschung” (Writings on Popular Music Studies) are published under the name “texte zur populären musik” (texts on popular music). Editors: Winfried Pape and Mechthild von Schönebeck.

Volume 1 Karsten Wolff (1996).
Trommeln und Teutonen. Afrikanische Musik auf dem deutschen Pop-Musikmarkt | Drums and Teutons. African Music on the German Pop Music Market

Volume 2 Dirk Budde (1997).
Take Three Chords...Punkrock und die Entwicklung zum American Hardcore | Take Three Chords... Punk Rock and its Development to American Hardcore

Volume 3 Dorothea Kaufmann (1997).
»...routinierte Trommlerin gesucht«. Musikerin in einer Damenkapelle. Zum Bild eines vergessenen Frauenberufes aus der Kaiserzeit | “...Looking for an Experienced Female Drummer”.
A Female Musician in a Ladies Orchestra. On the Image of a Forgotten Female Profession from the Imperial Era

Volume 4 Martin Pfeleiderer (1998).
Zwischen Exotismus und Weltmusik. Zur Rezeption asiatischer und afrikanischer Musik im Jazz der 60er und 70er Jahre | Between Exoticism and World Music.
On the Reception of Asian and African Music in Jazz of the 1960s and 1970s

Volume 5 Ursula Schlicht (2000).
»It's gotta be music first«. Zur Bedeutung, Rezeption und Arbeits-situation von Jazzmusikerinnen | “It's gotta be music first”.
On the Meaning, Reception and Working Situation of Female Jazz Musicians

Forum Jazz / Rock / Pop

Editor: Helmut Rösing. Karben: CODA.

The remaining stock can be obtained through the GfPM office.

- Volume 1 Bernd Hoffmann / Helmut Rösing (Hg.) (1998).
...und der Jazz ist nicht von Dauer. Aspekte afro-amerikanischer Musik I ...and Jazz is not by Dauer. Aspects of Afro-American Music
- Volume 2 Erika Funk-Hennigs (1999).
Deutsche Militärmusik nach 1940. Aufbau und Entwicklung im Kontext der politischen Kultur der DDR und der Bundesrepublik. Fakten – Beobachtungen – Gedanken I German Military Music after 1940. Foundation and Development in the Context of GDR's and FRG's Political Cultures. Facts – Observations – Thoughts
- Volume 3 Susann Witt-Stahl (1999).
»...But his soul goes marching on«. Musik zur Ästhetisierung und Inszenierung des Krieges I "...But his Soul Goes Marching on". Music as Asthetisation and Staging of War
- Volume 4 Alenka Barber-Kersovan / Annette Kreuziger-Herr / Melanie Unselde (Hg.) (2000).
Frauentöne – Beiträge zu einer ungeschriebenen Musikgeschichte I Women's Sounds. Contributions to an Unwritten History of Music
- Volume 5 Nikola Vatterodt (2000).
Boysgroups und ihre Fans. Annäherung an ein Popphänomen der neunziger Jahre I

- Boy Groups and their Fans. Approaches to a Pop Phenomenon of the 90s
- Volume 6 Thomas Phleps (2001).
Mein bester Freund in der populären Musik. Nachricht von den neuesten Schicksalen des lauten Schalls im deutschsprachigen Raum I My Best Friend in Popular Music. News on the Most Recent Fates of Noise in German-Speaking Space
- Volume 7 Gudrun Amm (2002).
Pfälzische Dialektmusik. Subversion oder Affirmation I Palatine Dialect Music. Subversion or Affirmation

texte zur populären musik | texts on popular music

Editors: Mechthild von Schoenebeck and Winfried Pape. Bielefeld: transcript. The "texte zur populären musik" (texts on popular music) are a continuation of "Schriften zur Populärmusikforschung" (Writings on Popular Music Studies).

- Volume 1 Thomas Phleps / Ralf von Appen (Hg.) (2003).
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- Volume 2 Helmut Rösing (2005).
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