

Rock Music Culture And Business

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Rock Brands - Elizabeth Barfoot Christian 2010-12-22
Rock Brands: Selling Sound in a Media Saturated Culture, edited by Elizabeth Barfoot Christian, explores how different genres of popular music are branded and marketed today. The authors provide research explaining how established mainstream artists and bands, from Christian heavy metal bands to Kanye West to Marilyn

Manson, are continuing to market themselves in an ever-changing technological world, and how such bands can use integrated marketing communication to effectively 'brand' themselves to prevent technology and delivery changes from stifling their success. Rock Brands further addresses the use of religious and political words and images to gain an audience, as well as the latest technological

influences of gaming, reality television, and social networking websites.

Making Beats - Joseph G. Schloss 2014-11-20

Based on ten years of research among hip-hop producers, *Making Beats* was the first work of scholarship to explore the goals, methods, and values of a surprisingly insular community. Focusing on a variety of subjects—from hip-hop artists' pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of "digging" for rare records—Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values, and cultural realities. This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author.

A Social History of Early Rock 'n' Roll in Germany - Julia Sneeringer 2018-05-31

A Social History of Early Rock 'n' Roll in Germany explores

the people and spaces of St. Pauli's rock'n'roll scene in the 1960s. Starting in 1960, young British rockers were hired to entertain tourists in Hamburg's red-light district around the Reeperbahn in the area of St. Pauli. German youths quickly joined in to experience the forbidden thrill of rock'n'roll, and used African American sounds to distance themselves from the old Nazi generation. In 1962 the Star Club opened and drew international attention for hosting some of the Beatles' most influential performances. In this book, Julia Sneeringer weaves together this story of youth culture with histories of sex and gender, popular culture, media, and subculture. By exploring the history of one locale in depth, Sneeringer offers a welcome contribution to the scholarly literature on space, place, sound and the city, and pays overdue attention to the impact that Hamburg had upon music and style. She is also careful to place performers such as The Beatles back into the social,

spatial, and musical contexts that shaped them and their generation. This book reveals that transnational encounters between musicians, fans, entrepreneurs and businessmen in St. Pauli produced a musical style that provided emotional and physical liberation and challenged powerful forces of conservatism and conformity with effects that transformed the world for decades to come. *Working Class Heroes* - David Simonelli 2013

In *Working Class Heroes*, David Simonelli explores the influence of rock and roll on British society in the 1960s and '70s. At a time when social distinctions were becoming harder to measure, rock musicians appeared to embody the mythical qualities of the idealized working class by perpetuating the image of rebellious, irreverent, and authentic musicians.

Never a Dull Moment - David Hepworth 2016-06-07
The basis for the new hit documentary 1971: The Year That Music Changed

Everything, now streaming on Apple TV+. A rollicking look at 1971 - the busiest, most innovative and resonant year of the 70s, defined by the musical arrival of such stars as David Bowie, Pink Floyd, Led Zeppelin, and Joni Mitchell. On New Year's Eve, 1970, Paul McCartney told his lawyers to issue the writ at the High Court in London, effectively ending The Beatles. You might say this was the last day of the pop era. The following day, which was a Friday, was 1971. You might say this was the first day of the rock era. And within the remaining 364 days of this monumental year, the world would hear Don McLean's "American Pie," The Rolling Stones' "Brown Sugar," The Who's "Baba O'Riley," Zeppelin's "Stairway to Heaven," Rod Stewart's "Maggie May," Marvin Gaye's "What's Going On," and more. David Hepworth, an ardent music fan and well regarded critic, was twenty-one in '71, the same age as many of the legendary artists who arrived on the scene. Taking us on a

tour of the major moments, the events and songs of this remarkable year, he shows how musicians came together to form the perfect storm of rock and roll greatness, starting a musical era that would last longer than anyone predicted. Those who joined bands to escape things that lasted found themselves in a new age, its colossal start being part of the genre's staying power. Never a Dull Moment is more than a love song to the music of 1971. It's also an homage to the things that inspired art and artists alike. From Soul Train to The Godfather, hot pants to table tennis, Hepworth explores both the music and its landscapes, culminating in an epic story of rock and roll's best year.

The Republic of Rock -

Michael J. Kramer 2013-04-05
In his 1967 megahit "San Francisco," Scott McKenzie sang of "people in motion" coming from all across the country to San Francisco, the white-hot center of rock music and anti-war protests. At the same time, another large group

of young Americans was also in motion, less eagerly, heading for the jungles of Vietnam. Now, in *The Republic of Rock*, Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two generation-changing places--San Francisco and Vietnam. From the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military's use of rock music to "boost morale" in Vietnam, and the forgotten tale of a South Vietnamese rock band, *The Republic of Rock* shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today. Going beyond clichéd narratives about sixties music, Kramer argues that rock became a way for participants in the

counterculture to think about what it meant to be an American citizen, a world citizen, a citizen-consumer, or a citizen-soldier. The music became a resource for grappling with the nature of democracy in larger systems of American power both domestically and globally. For anyone interested in the 1960s, popular music, and American culture and counterculture, *The Republic of Rock* offers new insight into the many ways rock music has shaped our ideas of individual freedom and collective belonging.

The Classic Rock and Roll Reader - William E Studwell
2014-05-22

The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s is chock full of entertaining essays to inform and delight you about an era that shaped our culture and future musical trends. This unique book will surprise and enchant even the most zealous music buff with facts and information on the songs that reflected America's spirit and captured a nation's

attention. *The Classic Rock and Roll Reader* is offbeat, somewhat irreverent, ironic, and anecdotal as it discusses hundreds of rock and non-rock compositions included in rock history era. The songs offer you information on: *Rock's Not So Dull Predecessors* (for example, "Bewitched, Bothered, and Bewildered" and "The Cry of the Wild Goose") *The Pioneering Rock Songs* (such as "Rock Around the Clock" and "Shake, Rattle, and Roll") *Older Style Songs* *Amidst the Rocks* (for example, "I Could Have Danced All Night" and "Rocky Mountain High") *The Megastars and Megagroups* (such as "Blue Suede Shoes," "Respect," and "Surfin'USA") *The Best Songs that Never Made No. 1* (for example, "I Feel Good" and "Tie a Yellow Ribbon Round the Ole Oak Tree") *The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s* also examines the music which preceded early rock, the music which followed early rock, and the numerous non-rock songs

which flourished during the classic rock period. A wide spectrum of music is discussed in well over 100 essays on various songs. Musicians, librarians, and the general audience will be taken back to the birth of rock and roll and the various contributing influences. Analyzing each song's place in rock history and giving some background about the artists, *The Classic Rock and Roll Reader* offers even the most avid music enthusiast new and unique information in this thorough and interesting guide.

Brands That Rock - Roger Blackwell 2004-05-03

The unique ability of rock and roll to inspire fanatical support from its customers is undeniable; the loyalty showered upon the Rolling Stones, Elton John, Aerosmith, and others who create it, unmatched; and the lessons for corporate America, endless. In the past, business leaders have looked to the successes of other firms to guide their own strategies for increasing market share and capturing

more consumer attention, spending, and loyalty. However, in today's hyper-competitive marketplace, managers are looking for ways to shake, rattle, and roll corporate America's traditional marketing and branding mindset. In *Brands That Rock*, Roger Blackwell and Tina Stephan, co-authors of best-selling *Customers Rule!* and *From Mind To Market*, take readers behind the music to uncover how businesses can create brands that become adopted by culture and capture a long-term position in the marketplace. *Brands That Rock* takes a unique, behind-the-music look at how businesses can increase brand awareness, customer loyalty, and profits by implementing some of the same strategies that legendary bands have used to transform customers into fans and create deep, emotional connections with them. Aerosmith and Madonna offer insight into how to evolve a brand to remain relevant in the marketplace without alienating current fans, while

the Rolling Stones and KISS prove that successful execution at all levels of the brand experience are key to capturing long-term loyalty. Stephan and Blackwell also examine how businesses, from Victoria's Secret and Wal-Mart to Cadillac and Kraft, have implemented 'rock and roll strategies' to become adopted by culture and secure fans in their own right. Filled with fun anecdotes and interviews from industry insiders, Brands That Rock will relate to managers who grew up with classic rock, showing them how to build iconic brands, and delight fans decade after decade. Roger D. Blackwell (Columbus, OH) is President of Roger Blackwell Associates, a consulting firm that works with Fortune 500 companies in the areas of consumer trends, strategy, e-commerce, and global business. A highly sought-after speaker, he is also Professor of Marketing at the Fisher College of Business at The Ohio State University. Tina Stephan (Columbus, OH and New York, NY) is Vice President of Roger

Blackwell Associates. Together, they have collaborated on eight books, including Customers Rule! and From Mind to Market, and numerous articles and research projects.

Rock - Joseph Glenn Schloss
2012

Providing the perfect balance of cultural and musical analysis, *Rock: Music, Culture, and Business* by Joseph G. Schloss, Larry Starr, and Christopher Waterman tells the full story of rock 'n' roll, from its earliest beginnings to today.

DISTINCTIVE FEATURES *

Balances the history of the music business and the impact of social and cultural movements on the story of rock

* Enhanced coverage of

contemporary rock music,

including the impact of rap *

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Everybody's Heard about the Bird - Rick Shefchik

2015-11-07

If you didn't experience rock and roll in Minnesota in the 1960s, this book will make you wish you had. This behind-the-scenes, up-close-and-personal account relates how a handful of Minnesota rock bands erupted out of a small Midwest market and made it big. It was a brief, heady moment for the musicians who found themselves on a national stage, enjoying a level of success most bands only dream of. In *Everybody's Heard about the Bird*, Rick Shefchik writes of that time in vivid detail.

Interviews with many of the key musicians, combined with extensive research and a phenomenal cache of rare photographs, reveal how this monumental era of Minnesota rock music evolved. The chronicle begins with musicians from the 1950s and early 1960s, including Augie

Garcia, Bobby Vee, the Fendermen, and Mike Waggoner and the Bops. Shefchik looks at how a local recording studio and record label, along with Minnesota radio stations, helped make their achievements possible and prepared the way for later bands to break out nationally. Shefchik delves deeply into the Trashmen's emblematic rise to fame. A Minneapolis band that recorded a fluke novelty hit called "Surfin' Bird" at Kay Bank Studios, the Trashmen signed with Soma Records, topped the local charts in late 1963, and were poised to top the national charts in early 1964. Hundreds of Minnesota bands took inspiration from the Trashmen's success, as teen dances with live bands flourished in clubs, ballrooms, gyms, and halls across the Upper Midwest. Here are the stories of bands like the Gestures, the Castaways, and the Underbeats, and the triumphs—and tragedies—of the most prominent Minnesota-spawned bands of the late 1960s, including Gypsy, Crow,

and the Litter. For the baby boomers who remember it and everyone else who has felt its influence, the 1960s rock-and-roll scene in Minnesota was an extraordinary period both in musical history and popular culture, and now it's captured fully in print for the first time. Everybody's Heard about the Bird celebrates how these bands found their singular sound and played for their elated audiences from the golden era to today.

History of Rock 'n' Roll in

Ten Songs - Greil Marcus

2014-09-02

The legendary critic and author of *Mystery Train* "ingeniously retells the tale of rock and roll" (*Publishers Weekly*, starred review). Unlike previous versions of rock 'n' roll history, this book omits almost every iconic performer and ignores the storied events and turning points everyone knows. Instead, in a daring stroke, Greil Marcus selects ten songs and dramatizes how each embodies rock 'n' roll as a thing in itself, in the story it tells, inhabits, and acts out—a

new language, something new under the sun. "Transmission" by Joy Division. "All I Could Do Was Cry" by Etta James and then Beyoncé. "To Know Him Is to Love Him," first by the Teddy Bears and almost half a century later by Amy Winehouse. In Marcus's hands these and other songs tell the story of the music, which is, at bottom, the story of the desire for freedom in all its unruly and liberating glory. Slipping the constraints of chronology, Marcus braids together past and present, holding up to the light the ways that these striking songs fall through time and circumstance, gaining momentum and meaning, astonishing us by upending our presumptions and prejudices. This book, by a founder of contemporary rock criticism—and its most gifted and incisive practitioner—is destined to become an enduring classic. "One of the epic figures in rock writing."—*The New York Times Book Review* "Marcus is our greatest cultural critic, not only because of what he says

but also, as with rock-and-roll itself, how he says it."—The Washington Post Winner of the Deems Taylor Virgil Thomson Award in Music Criticism, given by the American Society of Composers, Authors & Publishers

Dissonant Identities - Barry Shank 2011-05-01

Music of the bars and clubs of Austin, Texas has long been recognized as defining one of a dozen or more musical "scenes" across the country. In *Dissonant Identities*, Barry Shank, himself a musician who played and lived in the Texas capital, studies the history of its popular music, its cultural and economic context, and also the broader ramifications of that music as a signifying practice capable of transforming identities. While his focus is primarily on progressive country and rock, Shank also writes about traditional country, blues, rock, disco, ethnic, and folk musics. Using empirical detail and an expansive theoretical framework, he shows how Austin became the site for "a

productive contestation between two forces: the fierce desire to remake oneself through musical practice, and the equally powerful struggle to affirm the value of that practice in the complexly structured late-capitalist marketplace."

Risky Business - William D. Romanowski 2017-07-28

The role of motion pictures in the popularity of rock music became increasingly significant in the latter twentieth century. Rock music and its interaction with film is the subject of this significant book that re-examines and extends Serge Denisoff's pioneering observations of this relationship. Prior to Saturday Night Fever rock music had a limited role in the motion picture business. That movie's success, and the success of its soundtrack, began to change the silver screen. In 1983, with *Flashdance*, the situation drastically evolved and by 1984, ten soundtracks, many in the pop/rock genre, were certified platinum. Choosing which rock scores to discuss in

this book was a challenging task. The authors made selections from seminal films such as *The Graduate*, *Easy Rider*, *American Grafitti*, *Saturday Night Fever*, *Help!*, and *Dirty Dancing*. However, many productions of the period are significant not because of their success, but because of their box office and record store failures. *Risky Business* chronicles the interaction of two major mediums of mass culture in the latter twentieth century. This book is essential for those interested in communications, popular culture, and social change.

U2 - Timothy D. Neufeld

2017-04-01

U2's significant career far exceeds that of most average successful rock bands, with a prolific output of thirteen well-received studio albums and a sometimes relentless touring schedule. The band is famous for uniquely drawing together music, art, faith, and activism, all within a lucrative career that has given each of these elements an unusual degree of social and cultural resonance.

Broad-minded musically and intellectually, U2's output is thematically rich, addressing a slew of topics, from questions of faith to anxieties about commercialism to outright political statements. With one of the largest fan bases in the history of rock music, U2 and their work require contextualization and exploration. In *U2: Rock 'n' Roll to Change the World*, Timothy D. Neufeld takes up this challenge. Neufeld explores U2's move from the youthful idealism of a band barely able to play instruments through its many phases of artistic expression and cultural engagement to its employment of faith and activism as a foundation for its success. This book outlines how U2 reshaped the very musical and even political culture that had originally shaped it, demonstrating through close readings of its musical work the dynamic interplay of artistic expression and social engagement.

British Rock Modernism, 1967-1977 - Barry J. Faulk

2016-05-23

British Rock Modernism, 1967-1977 explains how the definitive British rock performers of this epoch aimed, not at the youthful rebellion for which they are legendary, but at a highly self-conscious project of commenting on the business in which they were engaged. They did so by ironically appropriating the traditional forms of Victorian music hall. Faulk focuses on the mid to late 1960s, when British rock bands who had already achieved commercial prominence began to aspire to aesthetic distinction. The book discusses recordings such as the Beatles' Magical Mystery Tour album, the Kinks' The Village Green Preservation Society, and the Sex Pistols' Never Mind the Bollocks, Here's the Sex Pistols, and television films such as the Beatles' Magical Mystery Tour and the Rolling Stones' Rock and Roll Circus that defined rock's early high art moment. Faulk argues that these 'texts' disclose the primary strategies

by which British rock groups, mostly comprised of young working and lower middle-class men, made their bid for aesthetic merit by sampling music hall sounds. The result was a symbolically charged form whose main purpose was to unsettle the hierarchy that set traditional popular culture above the new medium. Rock groups engaged with the music of the past in order both to demonstrate the comparative vitality of the new form and signify rock's new art status, compared to earlier British pop music. The book historicizes punk rock as a later development of earlier British rock, rather than a rupture. Unlike earlier groups, the Sex Pistols did not appropriate music hall form in an ironic way, but the band and their manager Malcolm McLaren were obsessed with the meaning of the past for the present in a distinctly modernist fashion.

Rock Formation - Steve Jones
1992-05-06

On rock music and the history of sound recording

Rock Music - Peter Wicke
1990-05-25

A stimulating and penetrating study of rock music, from rock 'n' roll to the present day.

Takin' Care of Business -
George Case 2021

In this insightful and timely book, author George Case shows how an important strain of rock music spoke as much to a working-class populist audience as to the rebellious youth audience we typically associate with this music, helping to reset the boundaries of left and right in American society.

Machers And Rockers - Rich Cohen 2004-09-30

A portrait of the producer-and-artist relationships between Leonard Chess and famous blues and rock musicians discusses Chess's Jewish origins in Russia, his establishment of Chess Records, and his aggressive acquisition and promotion of such names as Muddy Waters, Bo Diddly, and Chuck Berry. 30,000 first printing.

Metal, Rock, and Jazz - Harris M. Berger 2011-03-01

This vivid ethnography of the musical lives of heavy metal, rock, and jazz musicians in Cleveland and Akron, Ohio shows how musicians engage with the world of sound to forge meaningful experiences of music. Unlike most popular music studies, which only provide a scholar's view, this book is based on intensive fieldwork and hundreds of hours of in-depth interviews. Rich descriptions of the musical life of metal bars and jazz clubs get readers close to the people who make and listen to the music. Of special interest are Harris M. Berger's interviews with Timmy "The Ripper" Owens, now famous as lead singer for the pioneering heavy metal band, Judas Priest. Owens and other performers share their own experiences of the music, thereby challenging traditional notions of harmony and musical structure. Using ideas from practice theory and phenomenology, Berger shows that musical perception is a kind of practice, both creatively achieved by the listener and profoundly

informed by social context.

The Record Men: The Chess Brothers and the Birth of Rock & Roll (Enterprise) - Rich

Cohen 2005-10-17

"Brilliant; the best book I have ever read about the recording industry; a classic."--Larry King
On the south side of Chicago in the late 1940s, two immigrants; one a Jew born in Russia, the other a black blues singer from Mississippi; met and changed the course of musical history. Muddy Waters electrified the blues, and Leonard Chess recorded it. Soon Bo Diddly and Chuck Berry added a dose of pulsating rhythm, and Chess Records captured that, too. Rock & roll had arrived, and an industry was born. In a book as vibrantly and exuberantly written as the music and people it portrays, Rich Cohen tells the engrossing story of how Leonard Chess, with the other record men, made this new sound into a multi-billion-dollar business; aggressively acquiring artists, hard-selling distributors, riding the crest of a wave that would crash over a

whole generation. Originally published in hardcover as *Machers and Rockers*. About the series: Enterprise pairs distinguished writers with stories of the economic forces that have shaped the modern worlds; the institutions, the entrepreneurs, the ideas. Enterprise introduces a new genre; the business book as literature.

Rock Me on the Water - Ronald Brownstein 2021-03-23

In this exceptional cultural history, Atlantic Senior Editor Ronald Brownstein—"one of America's best political journalists (The Economist)—tells the kaleidoscopic story of one monumental year that marked the city of Los Angeles' creative peak, a glittering moment when popular culture was ahead of politics in predicting what America would become. Los Angeles in 1974 exerted more influence over popular culture than any other city in America. Los Angeles that year, in fact, dominated popular culture more than it ever had before, or would

again. Working in film, recording, and television studios around Sunset Boulevard, living in Brentwood and Beverly Hills or amid the flickering lights of the Hollywood Hills, a cluster of transformative talents produced an explosion in popular culture which reflected the demographic, social, and cultural realities of a changing America. At a time when Richard Nixon won two presidential elections with a message of backlash against the social changes unleashed by the sixties, popular culture was ahead of politics in predicting what America would become. The early 1970s in Los Angeles was the time and the place where conservatives definitively lost the battle to control popular culture. *Rock Me on the Water* traces the confluence of movies, music, television, and politics in Los Angeles month by month through that transformative, magical year. Ronald Brownstein reveals how 1974 represented a confrontation between a massive younger

generation intent on change, and a political order rooted in the status quo. Today, we are again witnessing a generational cultural divide. Brownstein shows how the voices resistant to change may win the political battle for a time, but they cannot hold back the future.

Out of the Vinyl Deeps -

Ellen Willis 2011

Collects Ellen Willis' writings on popular music from her career at the New Yorker and other publications.

From Slavery to the Sixties -

Frank Vazzano, Jr. 2010-06-11

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The Dark Stuff - Nick Kent

2009-03-04

Rock journalism on: Brian Wilson, Guns' N' Roses, Roky Erickson, The New York Dolls, Sid Vicious, Roy Orbison, Elvis Costello, The Smiths, Neil Young, Jerry Lee Lewis, Miles Davis, The Pogues, Lou Reed, Syd Barrett, The Rolling Stones, Iggy Pop, Kurt Cobain

Just Around Midnight - Jack Hamilton 2016-09-26
When Jimi Hendrix died, the idea of a black man playing lead guitar in a rock band seemed exotic. Yet ten years earlier, Chuck Berry had stood among the most influential rock and roll performers. Why did rock and roll become white? Jack Hamilton challenges the racial categories that distort standard histories of rock music and the 60s revolution.

Right to Rock - Maureen Mahon 2004-06-23
DIVAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

The Sell-in - Craig Mathieson 2000
A juicy look at the Australian music scene in the nineties: the decade when indie became mainstream.

Sonic City - Steve Ferzacca 2020-05-11

The basement of a veteran shopping mall located in the central business district of Singapore affords opportunities to a group of amateur and semi-professional musicians, of different ethnicities, ages, and generations to make a sonic way of life. Based on five years of deep participatory experience, this multi-modal (text, musical composition, social media, performance) sonic ethnography is centered around a community of noisy people who make rock music within the constraints of urban life in Singapore. The heart and soul of this community is English Language rock and roll music pioneered in Singapore by several members of the 1960s legendary "beats and blues" band, The Straydogs, who continue to engage this community in a sonic way of life. Grounded in debates from sound studies, Ferzacca draws on Bruno Latour's ideas of the social--continually emergent, constantly in-the-making, "associations of heterogeneous elements" of human and non-

human "mediators and intermediaries"--to portray a community entangled in the confounding relations between vernacular and national heritage projects. Music shops, music gear, music genres, sound, urban space, neighborhoods, State presence, performance venues, practice spaces, regional travel, local, national, regional, and sonic histories afford expected and unexpected opportunities for work, play, and meaning, in the contemporary music scene in this Southeast Asian city-state. The emergent quality of this deep sound is fiercely cosmopolitan, yet entirely Singaporean. What emerges is a vernacular heritage drawing upon Singapore's unique place in Southeast Asian and world history.

In the Houses of the Holy -

Susan Fast 2001-09-20

This volume examines the powerful ways in which identity can be shaped by rock music. Through the music, imagery and discourse surrounding one of the most innovative and commercially successful rock

bands ever, Susan Fast probes such issues as constructions of gender and sexuality, the creation of myth and the use of ritual, the appropriation of Eastern musics and the blues, the physicality of the music, and the use of the body in performance. The band's influence is examined through socially-situated musical analysis, as well as an ethnographic study of Led Zeppelin fans. Fast draws on academic and journalistic writing as well as a new interview with band member John Paul Jones. Specific pieces examined include "Dazed and Confused," "Kashmir," "Stairway to Heaven," and "Whole Lotta Love."

A Fistful of Rock & Roll - Sal Canzonieri 2008-06-01

Two survivors of a global catastrophe disguise themselves as corpses to survive in a land of the walking dead! From the mind of Mike Richardson, creator of *The Mask* and *The Secret*, comes this hilariously frightening tale of Straw and Whip who have lived through a plague that's

left the world with seven billion brain-hungry zombies. Soon the two friends save a lovely young gun-crazy woman named Betty, who becomes a source of rivalry between them. With hundreds of zombies out for a snack, the three try their best to blend in so as not become the next item on the menu.

Gender and Rock - Mary Celeste Kearney 2017-07-13

The first book of its kind, *Gender & Rock* introduces readers to how gender operates in multiple sites within rock culture, including its music, lyrics, imagery, performances, instruments, and business practices. Additionally, it explores how rock culture, despite a history of regressive gender politics, has provided a place for musicians and consumers to experiment with alternate identities and ways of being. Drawing on feminist and queer scholarship in popular music studies, musicology, cultural studies, sociology, performance studies, literary analysis, and media studies, *Gender & Rock* provides readers with a survey

of the topics, theories, and methods necessary for understanding and conducting analyses of gender in rock culture. Via an intersectional approach, the book examines how the gendering of particular roles, practices, technologies, and institutions within rock culture is related to discourses of race, sexuality, age, and class.

The Emergence of Rock and Roll - Mitchell K. Hall
2014-05-09

Rock and roll music evolved in the United States during the late 1940s and 1950s, as a combination of African American blues, country, pop, and gospel music produced a new musical genre. Even as it captured the ears of the nation, rock and roll was the subject of controversy and contention. The music intertwined with the social, political, and economic changes reshaping America and contributed to the rise of the youth culture that remains a potent cultural force today. A comprehensive understanding of post-World War II U.S. history would be incomplete

without a basic knowledge of this cultural phenomenon and its widespread impact. In this short book, bolstered by primary source documents, Mitchell K. Hall explores the change in musical style represented by rock and roll, changes in technology and business practices, regional and racial implications of this new music, and the global influences of the music. *The Emergence of Rock and Roll* explains the huge influence that one cultural moment can have in the history of a nation.

Foundation - Joseph G.

Schloss 2009-03-05

B-boying is a form of Afro-diasporic competitive dance that developed in the Bronx, NY in the early 1970s. Widely - though incorrectly - known as "breakdancing," it is often dismissed as a form of urban acrobatics set to music. In reality, however, b-boying is a deeply traditional and profoundly expressive art form that has been passed down from teacher to student for almost four decades.

Foundation: B-boys, B-girls and

Hip-Hop Culture in New York offers the first serious study of b-boying as both unique dance form and a manifestation of the most fundamental principles of hip-hop culture. Drawing on anthropological and historical research, interviews and personal experience as a student of the dance, Joseph Schloss presents a nuanced picture of b-boying and its social context. From the dance's distinctive musical repertoire and traditional educational approaches to its complex stylistic principles and secret battle strategies, *Foundation* illuminates a previously unexamined thread in the complex tapestry that is contemporary hip-hop.

Notes from Underground -

Thomas Cushman 1995-07-06

Describes the Russian rock music counterculture and how it is changing in response to Russia's transition from a socialist to a capitalist society. It explores the lived experiences, the thoughts and feelings of the rock musicians as they meet the challenges of change.

Rush, Rock Music and the Middle Class - Chris McDonald
2009

Canadian progressive rock band Rush was the voice of the suburban middle class. In this book, Chris McDonald assesses the band's impact on popular music and its legacy for legions of fans. McDonald explores the ways in which Rush's critique of suburban life—and its strategies for escape—reflected middle-class aspirations and anxieties, while its performances manifested the dialectic in prog rock between discipline and austerity, and the desire for spectacle and excess. The band's reception reflected the internal struggles of the middle class over cultural status. Critics cavalierly dismissed, or apologetically praised, Rush's music for its middlebrow leanings. McDonald's wide-ranging musical and cultural analysis sheds light on one of the most successful and enduring rock bands of the 1970s and 1980s.

Inside the Hits - David Nathan
2001

(Berklee Press). How does a song become more than words and music to represent or influence the voice of a generation? *Inside the Hits* dissects more than 60 of the most powerful and memorable hit songs since the birth of rock and roll to reveal the roots of their success. Author Wayne Wadhams examines the key ingredients that made the songs work then and now, including: melody, lyrics, performance, production, artist image, promotion, and market timing. What really stopped Mick Jagger from getting "Satisfaction"? How did a secretary who was mistaken for a prostitute give Donna Summer her new sound? Find all the answers in *Inside the Hits*. "Reading *Inside the Hits* was like reliving some of the most memorable moments in rock and roll. A captivating read for industry professionals and fans alike." Phil Ramone
Season of the Witch - Peter Bebergal 2015-10-13
"From the hoodoo-inspired sounds of Elvis Presley to the Eastern odysseys of George

Harrison, from the dark dalliances of Led Zeppelin to the Masonic imagery of today's hip-hop scene, the occult has long breathed life into rock and hip-hop--and, indeed, esoteric and supernatural traditions are a key ingredient behind the emergence and development of rock and roll ... [and in this book] writer and critic Peter Bebergal illuminates this web of influences"--Amazon.com.

Party Out of Bounds - Rodger Lyle Brown 2016

"Published originally by Plume in 1991, Rodger L. Brown's Party Out of Bounds is a cult classic. This twenty-fifth anniversary edition includes new photographs, a foreword by Charles Aaron, former editor and writer at SPIN magazine, and an essay on Athens, GA since the 'golden age' of Brown's story. Party Out of Bounds offers an insider's look at the phenomenon of an underground rock music culture springing from the Georgia college town of Athens. Brown uses his half-remembered memories to

chronicle the 1970s and the 80s in Athens, and the spawning of such supergroups as The B-52's, Pylon, and R.E.M."--

Form As Harmony in Rock Music - Drew Nobile
2020-05-12

"There's a moment in Janis Joplin's rendition of "Piece of My Heart" that anyone who has heard the song even once will recall vividly. I'm referring of course to Joplin's explosive cry of "take it!" about a minute in, right at the beginning of the chorus. This moment seems to embody all of rock's essential elements: freedom, power, personal expression, heartache, rebellion, etc. But that moment, iconic as it is, is more than a moment. Its strength is completely lost if we remove it from its musical context. Imagine playing someone just that second or two of music and expecting an emotional reaction you will more likely be met with bewilderment than excitement. The powerful effect of Joplin's cry derives as much from the material surrounding it as from

what happens at that particular point in time. To understand that moment we must therefore consider it in relation to the song's organization as a whole. That central question how a song is organized in time underlies the concept of musical form. Form is often presented in opposition to content, the latter referring to more tangible musical elements such as notes and rhythms. The two are not so easily separated, though; as the "Piece of My Heart" example attests, we perceive content through the lens of form, each moment's meaning dependent on its role within the song's temporal organization. Music builds its communicative capacity upon its formal foundation; studying form is thus not a matter of zooming in on one particular musical aspect, but rather sets the stage for understanding all of a song's various expressive elements. Form, in other words, is the gateway to interpretation. This book offers a comprehensive theory of form in rock music. My basic

premise is that rock songs are cohesive entities, gradually unfolding through time a unified musical structure. Their formal components are not merely discrete elements arranged in succession but interdependent, dialogic utterances, each fulfilling a particular role in relation to the whole. Seen this way, rock form is inherently a process, an active, temporal journey, not a series of musical containers; "a self-realizing verb, unspooling itself through time, not a static noun," as James Hepokoski and Warren Darcy put it (2006, 616). In other words, form is something a song does, not something it is. A conception of form as process underlies much contemporary discussion of classical form (Schmalfeldt 2011, Hepokoski and Darcy 2006, Caplin 1998); discussions of form in rock, though, tend toward an object-oriented approach, focusing on dividing a song into labeled sections rather than describing its temporal development.¹ Rock-oriented studies that reflect a more processual approach,

such as Robin Attas's 2015 article on buildup introductions and Allan Moore's 2012 monograph *Song Means*, generally eschew large-scale thinking in favour of moment-to-moment interpretations; Moore specifically states that he \see[s] little to be gained from [discussing more global formal terms] . . . it implies a `god's-eye perspective,' which

does not seem to be part of the popular song experience, where what matters is exactly where one is at a particular point in time" (84). I do not believe a focus on process is incompatible with large-scale thinking, though. My aim in this book is to bring a process-based approach to the study of rock's large-scale structures"--