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TWENTY JAZZ FUNK GREATS

by
Drew Daniel

B L O O M S B U R Y

Throbbing Gristles Twenty Jazz Funk Greats 33 1 Or 3

Drew Daniel



Throbbing Gristles Twenty Jazz Funk Greats 33 1 Or 3:

Throbbing Gristle's Twenty Jazz Funk Greats Drew Daniel,2008-01-01 In 20 Jazz Funk Greats Drew Daniel of the experimental band Matmos creates through both his own insights and exclusive interviews with the band an exploded view of the album's multiple agendas a series of close readings of each song shot through with a sequence of thematic entries on key concepts strategies and contexts noise leisure process the abject information and repetition This is a smart and unusual book about a pioneering band *The 33 1/3 B-sides* Will Stockton,D. Gilson,2019-09-05 If given another chance to write for the series which albums would 33 1 3 authors focus on the second time around This anthology features compact essays from past 33 1 3 authors on albums that consume them but about which they did not write It explores often overlooked and underrated albums that may not have inspired their 33 1 3 books but have played a large part in their own musical cultivation Questions central to the essays include How has this album influenced your worldview How does this album intersect with your other creative and critical pursuits How does this album index a particular moment in cultural history In your own personal history Why is the album perhaps under the radar or a buried treasure Why can't you stop listening to it Bringing together 33 1 3's rich array of writers critics and scholars this collection probes our taste in albums our longing for certain tunes and our desire to hit repeat all while creating an expansive must listen list for readers in search of unexplored musical territories

Throbbing Gristle's Twenty Jazz Funk Greats Drew Daniel,2008-01-01 Drew Daniel creates an exploded view of the album's multiple agendas a series of close readings of each song shot through with a sequence of thematic entries on key concepts strategies and contexts **Dark Waves** Neil O'Connor,2023-02-13 Between 1977 and 1980 Britain was a country and culture in flux The threat of nuclear war mass unemployment and strikes made it a particularly gloomy period historically Within this a growing number of electronic music acts were using technology and the synthesizer to soundtrack changing times *Dark Waves The Synthesizer and the Dystopian Sound of Britain 1977-80* is the first musicological collection of essays on acts that include *Throbbing Gristle Cabaret Voltaire* and *The Human League* mapping how the synthesizer spurred toward a fundamental shift in the mechanisms of electronic musicmaking in late 1970s The volume traces how along with the musical aesthetics established by both the Punk and Post Punk movements the synthesizer led to new and innovative effects ideas processes and musical genres *Dark Waves* explores the background influences and use of technology and how such developments would result in the more commercial electronically produced sound of 1980s synth pop which in turn shaped the sound of electronic music today **Hardcore, Punk, and Other Junk** Eric James Abbey,Colin Helb,2014-03-25

Hardcore Punk and Other Junk Aggressive Sounds in Contemporary Music edited by Eric James Abbey and Colin Helb is a collection of writings on music that is considered aggressive throughout the world From local underground bands in Detroit Michigan to bands in Puerto Rico or across Europe this book demonstrates the importance of aggressive music in our society While other volumes seek to denigrate or put down this type of music *Hardcore Punk and Other Junk* forces the audience to

re read and re listen to it This category of music includes all forms that could be considered offensive and or move the audience to become aggressive in some way The politics and values of punk are discussed alongside the emerging popularity of metal and extreme hardcore music Hardcore Punk and Other Junk is an important contribution to the newest discussions on aggressive music throughout the world [Let's Talk About Love](#) Carl Wilson,2014-03-13 For his 2007 critically acclaimed 33 1 3 series title Let s Talk About Love Carl Wilson went on a quest to find his inner C line Dion fan and explore how we define ourselves by what we call good and bad what we love and what we hate At once among the most widely beloved and most reviled and lampooned pop stars of the past few decades C line Dion s critics call her mawkish and overblown while millions of fans around the world adore her huge pipes and even bigger feelings How can anyone say which side is right This new expanded edition goes even further calling on thirteen prominent writers and musicians to respond to themes ranging from sentiment and kitsch to cultural capital and musical snobbery The original text is followed by lively arguments and stories from Nick Hornby Krist Novoselic Ann Powers Mary Gaitskill James Franco Sheila Heti and others In a new afterword Carl Wilson examines recent cultural changes in love and hate including the impact of technology and social media on how taste works or doesn t in the 21st century **Mute Records** Zuleika Beaven,Marcus O'Dair,Richard Osborne,2018-12-27 Mute Records is one of the most influential commercially successful and long lasting of the British independent record labels formed in the wake of the late 1970 s punk explosion Yet in comparison with contemporaries such as Rough Trade or Stiff its legacy remains under explored This edited collection addresses Mute s wide ranging impact Drawing from disciplines such as popular music studies musicology and fan studies it takes a distinctive artist led approach outlining the history of the label by focusing each chapter on one of its acts The book covers key moments in the company s evolution from the first releases by The Normal and Fad Gadget to recent work by Arca and Dirty Electronics It shines new light on the most successful Mute artists including Depeche Mode Nick Cave Erasure Moby and Goldfrapp while also exploring the label s avant garde innovators such as Throbbing Gristle Mark Stewart Labaich Ut and Swans Mute Records examines the business and aesthetics of independence through the lens of the label s artists [Bloomsbury Encyclopedia of Popular Music of the World, Volume 11](#) David Horn,2017-10-05 See **Critical Live Art** Dominic Johnson,2016-04-29 Live Art is a contested category not least because of the historical disciplinary and institutional ambiguities that the term often tends to conceal Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation a historically and culturally contingent translation of categories including body art performance art time based art and endurance art The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s These have included issues in national cultural politics relating to sexuality gender disability technology and cultural policy In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues Nevertheless while specific artists have been afforded critical essays and monographs

there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production Through essays by leading scholars and critical interviews with influential artists in the sector Critical Live Art addresses the historical and cultural specificity of contemporary experimental performance and explores the diversity of practices that are carried out programmed read or taught as Live Art This book is based on a special issue of Contemporary Theatre Review

The Rock Cover Song Doyle Greene, 2014-03-13 Cover songs operate as a form of cultural discourse across various musical genres and different societal historical and political conditions Case studies include a comparative analysis of Jimi Hendrix's and Whitney Houston's versions of The Star Spangled Banner as well as a mapping of the trajectory of I Can't Get No Satisfaction from the original version by the Rolling Stones through cover versions by Otis Redding Devo and Britney Spears The radical deconstruction of pop and rock songs by the Residents and Laibach is also examined with additional studies of cover songs by such as Van Halen Kim Wilde Rufus Harley the Four Tops Pat Boone and Johnny Cash Rather than questions of quality or how a cover song measures up as better or worse than other versions this book focuses on the ideological implications and social stakes of the same old songs as they are reconfigured to consider comment on and confront political issues of gender sexuality race the nation state and the generation gap

Uncover the mysteries within Explore with is enigmatic creation, **Throbbing Gristles Twenty Jazz Funk Greats 33 1 Or 3**. This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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