

THINK ROCK

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of glam rock

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Think Rock Kevin Dettmar

Pete Dale



Think Rock Kevin Dettmar:

Think Rock Kevin Dettmar, 2011 For Introduction to Rock Music courses THINK ROCK is the first Music title in the THINK series It is designed for an introduction to rock music course for the non music major at an economical price Taking a chronological approach it offers a basic introduction to the key eras performers and songs that shaped rock music THINK ROCK is a full history beginning with pre rock styles and covering all styles right up to today's latest sounds In addition to the music itself THINK ROCK addresses the rich cultural history of the rock era and how social cultural events shaped rock and were shaped by it The book is richly illustrated with period photographs and reproductions of album covers and concert posters An open access companion website is available with THINK ROCK at www.thethinkspot.com Review this title Pearson's Reading Hour Program for Instructors Interested in reviewing new texts in Music Click on the below link to choose an electronic chapter to preview Settle back read and receive a Penguin paperback for your time <http://www.pearsonhighered.com/readinghour/music>

Experiencing the Rolling Stones David Malvinni, 2016-02-25 More than fifty years after their founding the Rolling Stones still tour and create new music as the world's quintessential rock band David Malvinni's *Experiencing the Rolling Stones A Listener's Companion* looks at the Stones music from the inside out Along the journey Malvinni places individual songs and entire albums within the transformative era of the 60s focusing on how the Rolling Stones integrated African American R B blues and rock and roll into a uniquely British style Vignettes describing what it was like to hear the Stones music at the time of its release thread their way through the book as Malvinni goes beyond the usual stories surrounding the Stone's most significant songs Tracing the distinctive sound that runs through their catalog from chord progressions and open guitar tuning to polyrhythmic Afro Caribbean beats and their innovative use of nontraditional instruments Malvinni shows how the Stones have retained their unmistakable identity through the decades *Experiencing the Rolling Stones* draws together a broad swath of postwar history as it covers the band's origins in Swinging London their interest in the Beat generation the powerful attraction of Morocco on their lives and music the infamous drug busts that nearly destroyed the band the female muses who inspired them the disaster at Altamont their flight from England as tax exiles and the recording sessions outside of England Malvinni takes an especially close look at Keith Richards guitar work and its effect on the band's music as well as the multiple changes in the band's members such as the addition of guitarists Mick Taylor and Ron Wood *Experiencing the Rolling Stones* delivers a musical adventure for both the lifelong fan and the first time listener just discovering the magnitude and magnificence of the Stones music stardom and legacy *The*

Twentieth Century/ Kevin@Dettmar David Damrosch, 2003

Lit-Rock Ryan Hibbett, 2022-08-11 Just as soon as it had got rolling rock music had a problem it wanted to be art A mere four years separate the Beatles as mere kiddy culture from the artful geniuses of *Sergeant Pepper's* meaning the very same band who represents the mass consumed mindless music of adolescents simultaneously enjoys status as among the best that Western culture has to offer The story of rock music it turns

out is less that of a contagious popular form situated in opposition to high art but rather a story of high and low in dialogue messy and contentious to be sure but also mutually obligated to account for if not appropriate one another The chapters in this book track the uses of literature specifically within this relation helping to showcase collectively its fundamental role in the emergence of the pop omnivore

Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z

Jonathan Lethem, Kevin Dettmar, 2017-05-23 The essential playlist of great writing about the music that rocked America with fifty landmark pieces on Otis Redding Janis Joplin Led Zeppelin and other rock n roll legends Jonathan Lethem and Kevin Dettmar's Shake It Up invites the reader into the tumult and excitement of the rock revolution through fifty landmark pieces by a supergroup of writers on rock in all its variety from heavy metal to disco punk to hip hop Stanley Booth describes a recording session with Otis Redding Ellen Willis traces the meteoric career of Janis Joplin Ellen Sander recalls the chaotic world of Led Zeppelin on tour Nick Tosches etches a portrait of the young Jerry Lee Lewis Eve Babitz remembers Jim Morrison Alongside are Lenny Kaye on acapella and Greg Tate on hip hop Vince Aletti on disco and Gerald Early on Motown Robert Christgau on Prince Nelson George on Marvin Gaye Luc Sante on Bob Dylan Hilton Als on Michael Jackson Anthony DeCurtis on the Rolling Stones Kelefa Sanneh on Jay Z The story this anthology tells is a ongoing one it's too early editors Jonathan Lethem and Kevin Dettmar note for canon formation in a field so marvelously volatile a volatility that mirrors still that of pop music itself which remains smokestack lightning The writing here attempts to catch some in a bottle Also features NAT HENTOFF on BOB DYLAN AMIRI BARAKA on R B LESTER BANGS on ELVIS PRESLEY ROBERT CHRISTGAU on PRINCE DEBRA RAE COHEN on DAVID BOWIE EVE BABITZ on JIM MORRISON ROBERT PALMER on SAM COOKE CHUCK KLOSTERMAN on HEAVY METAL JESSICA HOPPER on EMO JOHN JEREMIAH SULLIVAN on AXL ROSE ELIJAH WALD on THE BEATLES GREIL MARCUS on CHRISTIAN MARCLAY

Popular Music and the Politics of Novelty

Pete Dale, 2016-02-11 Popular music today has supposedly collapsed into a retromania which according to leading critic Simon Reynolds has brought a slow and steady fading of the artistic imperative to be original Meanwhile in the estimation of philosopher Alain Badiou a significant political event will always require the dictatorial power of a creation ex nihilo Everywhere it seems at least amongst commentators of a certain age and type pessimism prevails with regards to the predominant aesthetic preferences of the twenty first century popular music supposedly is in a rut Yet when if ever did the political engagement kindled by popular music amount to more than it does today The sixties The punk explosion of the late 1970s Despite an on going fixation upon these periods in much rock journalism and academic writing this book demonstrates that the utilisation of popular music to promote political causes on the one hand and the expression of dissent through the medium of popular song on the other hand remain widely in practice today This is not to argue however for complacency with regards to the need for expressions of political dissent through popular culture Rather the book looks carefully at actual usages of popular music in political processes as well as expressions of political feeling through song and argues that there is

much to encourage us to think that the demand for radical change remains in circulation The question is though how necessary is it for politically motivated popular music to offer aesthetic novelty **Is Rock Dead?** Kevin J.H.

Dettmar,2013-01-11 Rock and roll s death has been forecast nearly since its birth the country song The Death of Rock and Roll appeared in September 1956 showing that the music had already outraged a more conservative listening audience Is Rock Dead sets out to explore the varied and sometimes conflicting ways in which the death of rock has been discussed both within the discourse of popular music and American culture If rock is dead when did it die Who killed it Why do rock journalists lament its passing Has its academic acceptance stabbed it in the back or resuscitated an otherwise lifeless corpse Why is rock music the music that conservatives love to hate On the other side of the coin how have rock s biggest fans helped nail shut the coffin Does rock feed on its own death and rebirth Finally what signs of life are there showing that rock in fact is surviving Is RockDead will appeal to all those who take seriously the notion that rock is a serious musical form It will appeal to students of popular music and culture and all those who have ever spun a 45 cranked up the radio or strummed an air guitar **Music in American Life** Jacqueline Edmondson,2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the

cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television **Myth, Fan Culture, and the**

Popular Appeal of Liminality in the Music of U2 Brian Johnston,Susan Mackey-Kallis,2018-11-08 U2 s ongoing popular appeal is constructed in the spaces between band and fan commercialism and community spirituality and nihilism finding meaning in a surface oriented popular culture and contradiction in the depths of political and faith based institutions The band s long term success and continued relevance is a result of their ability to hold these energies in tension without one subsuming the other to live in the liminal space that such contradictions invite U2 s mythic trajectory was born from a bygone electronic era realized in our current digital era but with an eye on the forthcoming virtual era it is a new myth for the whole world found in the most unlikely of places popular culture This book approaches the band s mythic trajectory through a combination of rhetorical analysis and autoethnographic explorations that unveil the more personal experiences most of us have with media Drawing heavily upon the works of Marshal McLuhan Joseph Campbell Thomas S Frenzt and Janice Hocker Rushing Myth Fan Culture and the Popular Appeal of Liminality in the Music of U2 unpacks U2 s popular

appeal through the lenses of Agape spiritual communal love Amor romantic love and Eros erotic love Check out the book's official website for additional information <https://www.u2mythos.com>

Reading Rock and Roll Kevin J. H. Dettmar, William Richey, 1999 Considering the work of such artists as Madonna George Clinton U2 Elvis Costello and Nirvana the contributors deftly combine the rigors of scholarship with the energy of rock journalism to provide an analysis at once critical contextualized and enthusiastic While a number of scholars have recently turned their attention to rock and pop music most of their work has focused on providing sweeping cultural contexts for its popularity rather than exploring the music itself Now in *Reading Rock and Roll* Kevin Dettmar and William Richey have gathered a wealth of erudite original and clever writings that perform close readings of rock music often with surprising results The authors in this volume view rock and roll as having had affinities with postmodernism from its inception With its mongrel pedigree drawing on blues folk R and B and bluegrass and its relation to mass media and high tech modes of production rock music has been self-conscious and full of irony from the beginning These essays regularly call attention to the allusiveness and intertextuality of rock and roll whether it is Kurt Cobain undermining the Beatles M C Hammer stealing from Rick James's *Super Freak* or U2's use of Johnny Cash's legendary voice From a careful examination of the roles of addictions and female sexuality in the remakings of Courtney Love and Madonna to the politics of George Clinton's uses and abuses of language to the referencing of Elvis Costello in two recent novels and the use of 1970s rock in several recent film soundtracks these essays are as varied as the artists they consider Informal and theoretically informed *Reading Rock and Roll* is an important investigation of the music that more than any other has defined our century

[Philosophy of Song and Singing](#) Jeanette Bicknell, 2015-07-03 In *Philosophy of Song and Singing* An Introduction Jeanette Bicknell explores key aesthetic ethical and other philosophical questions that have not yet been thoroughly researched by philosophers musicologists or scientists Issues addressed include The relationship between the meaning of a song's words and its music The performer's role and the ensuing gender complications social ontology and personal identity The performer's ethical obligations to audiences composers lyricists and those for whom the material holds particular significance The metaphysical status of isolated solo performances compared to the continuous singing of opera or the interrupted singing of stage and screen musicals Each chapter focuses on one major musical example and includes several shorter discussions of other selections All have been chosen for their illustrative power and their accessibility for any interested reader and are readily available

She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music Laurie Stras, 2017-07-05 *She's So Fine* explores the music reception and cultural significance of 1960s girl singers and girl groups in the US and the UK Using approaches from the fields of musicology women's studies film and media studies and cultural studies this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the treatment of artists such as Martha and the Vandellas The Crystals The Blossoms Brenda Lee Dusty Springfield Lulu Tina Turner and Marianne Faithfull Currently available studies of 1960s girl

groups girl singers fall into one of three categories industry generated accounts of the music's production and sales sociological commentaries or omnibus chronologies discographies She's So Fine by contrast focuses on clearly defined themes via case studies of selected artists Within this analytical rather than historically comprehensive framework this book presents new research and original observations on the 60s girl group girl singer phenomenon **Think Rock with Mysearchlab** Kevin Dettmar,2010-05 This package contains the following components 0205772994 Think Rock 0205699421 MySearchLab Gang of Four's Entertainment! Kevin J.H. Dettmar,2014-03-27 Following hard on the explosion of British punk in 1979 Gang of Four produced post punk's smartest record Entertainment For the first time a band wedded punk's angry energy to funk's propulsive beats and used that music to put across lyrics that brought a heady mixture of Marxist theory and situationism to exposing the cultural politics of everyday life But for an American college student from the suburbs and one expects for many many others including British youth Jon King's and Andy Gill's mumbled lyrics were often all but unintelligible Political rock n roll is always something of an oxymoron rock audiences by and large don't tune in to be lectured to But what can it mean that a band that made pop songs as political theory actively resisted making that theory legible Coming to terms with the impact of Entertainment requires us to take the mondegreen the misunderstood lyric seriously The old joke has it that the title of R E M's debut album should have been not Murmur but Mumble true so far as it goes But that's the title too of rock n roll's Greatest Hits compilation and that strategic inarticulateness itself which creates such an important role for the listener has an important politics **The Rock History Reader** Theo Cateforis,2019-01-15 This eclectic compilation of readings tells the history of rock as it has been received and explained as a social and musical practice throughout its six decade history This third edition includes new readings across the volume with added material on the early origins of rock n roll as well as coverage of recent developments including the changing shape of the music industry in the twenty first century With numerous readings that delve into the often explosive issues surrounding censorship copyright race relations feminism youth subcultures and the meaning of musical value The Rock History Reader continues to appeal to scholars and students from a variety of disciplines New to the third edition Nine additional chapters from a broad range of perspectives Explorations of new media formations industry developments and the intersections of music and labor For the first time a companion website providing users with playlists of music referenced in the book Featuring readings as loud vibrant and colorful as rock n roll itself The Rock History Reader is sure to leave readers informed inspired and perhaps even infuriated but never bored The Cambridge Companion to Bob Dylan Kevin J. H. Dettmar,2009-02-19 A lively set of new essays on Dylan's work as a writer and composer and on his place in American culture **Liner Notes for the Revolution** Daphne A. Brooks,2021-02-23 Winner of the Ralph J Gleason Music Book Award Rock Roll Hall of Fame Winner of the American Book Award Before Columbus Foundation Winner of the PEN Oakland Josephine Miles Award Winner of the MAAH Stone Book Award A Pitchfork Best Music Book of the Year A Rolling Stone Best Music Book of the Year Brooks traces

all kinds of lines finding unexpected points of connection inviting voices to talk to one another seeing what different perspectives can offer opening up new ways of looking and listening by tracing lineages and calling for more space New York Times An award winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyonc Daphne A Brooks explores more than a century of music archives to examine the critics collectors and listeners who have determined perceptions of Black women on stage and in the recording studio How is it possible she asks that iconic artists such as Aretha Franklin and Beyonc exist simultaneously at the center and on the fringe of the culture industry Liner Notes for the Revolution offers a startling new perspective on these acclaimed figures a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers Zora Neale Hurston appears as a sound archivist and a performer Lorraine Hansberry as a queer Black feminist critic of modern culture and Pauline Hopkins as America's first Black female cultural commentator Brooks tackles the complicated racial politics of blues music recording song collecting and rock and roll criticism She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith as well as fans who became critics like the record label entrepreneur and writer Rosetta Reitz In the twenty first century pop superstar Janelle Monae's liner notes are recognized for their innovations while celebrated singers Cile McLorin Salvant Rhiannon Giddens and Valerie June take their place as cultural historians With an innovative perspective on the story of Black women in popular music and who should rightly tell it Liner Notes for the Revolution pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals

The World of Bob Dylan Sean Latham, 2021-05-06 This book features 27 integrated essays that offer access to the art life and legacy of one of the world's most influential artists

No One to Meet Raphael Falco, 2025-09-15 A groundbreaking appreciation of Dylan as a literary practitioner WINNER OF THE ELIZABETH AGEE PRIZE IN AMERICAN LITERATURE The literary establishment tends to regard Bob Dylan as an intriguing if baffling outsider That changed overnight when Dylan was awarded the 2016 Nobel Prize in Literature challenging us to think of him as an integral part of our national and international literary heritage No One to Meet Imitation and Originality in the Songs of Bob Dylan places Dylan the artist within a long tradition of literary production and offers an innovative way to understand his unique and often controversial methods of composition Dylan expert Raphael Falco traces the similarities between the way Dylan borrows digests and transforms traditional songs and what Renaissance writers called imitatio Although Dylan's lyrical postures may suggest an avant garde consciousness No One to Meet shows that Dylan's creative process creatively expands methods used by classical and Renaissance authors Drawing on numerous examples including Dylan's previously unseen manuscript excerpts and archival materials Raphael Falco illuminates how the ancient process of poetic imitation handed down from Greco Roman antiquity allows us to make sense of Dylan's musical and lyrical technique By placing Dylan firmly in the context of an age old poetic practice No One to Meet deepens our appreciation of Dylan's songs and allows us to celebrate him as what he truly is a great writer

Girl Groups, Girl

Culture Jacqueline Warwick, 2013-10-31 Then He Kissed Me He's A Rebel Chains Stop In the Name of Love all these songs capture the spirit of an era and an image of girlhood in post World War II America that still reverberates today While there were over 1500 girl groups recorded in the 60s including key hitmakers like the Ronettes the Supremes and the Shirelles studies of girl group music that address race gender class and sexuality have only just begun to appear Warwick is the first writer to address 60s girl group music from the perspective of its most significant audience teenage girls drawing on current research in psychology and sociology to explore the important place of this repertoire in the emotional development of young girls of the baby boom generation *Girl Groups Girl Culture* stands as a landmark study of this important pop music and cultural phenomenon It promises to be a classic work in American musicology and cultural studies

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