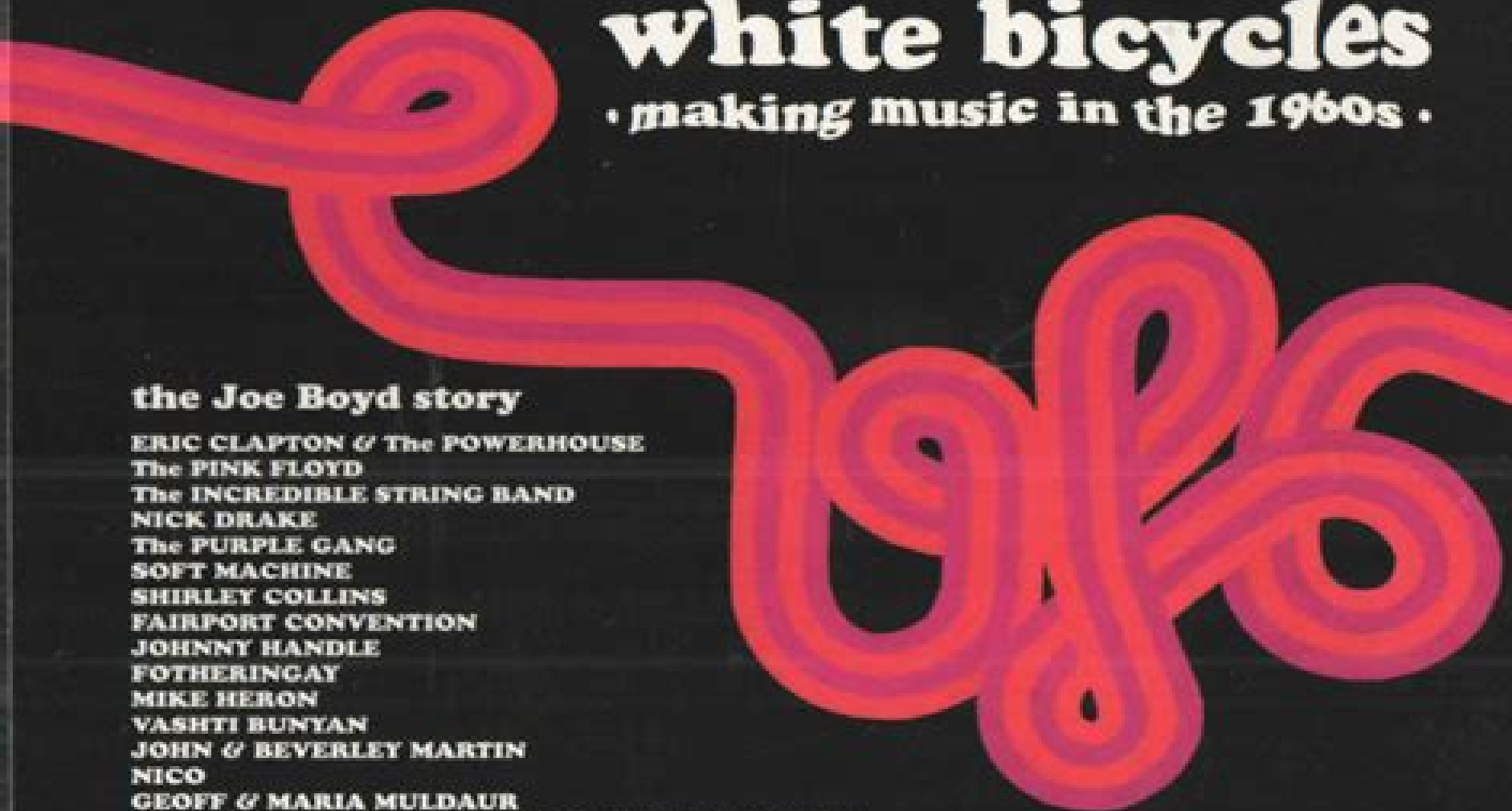




white bicycles

• making music in the 1960s •

the Joe Boyd story

ERIC CLAPTON & The POWERHOUSE

The PINK FLOYD

The INCREDIBLE STRING BAND

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SHIRLEY COLLINS

FAIRPORT CONVENTION

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The NEW NADIR

White Bicycles Making Music In The 1960s

**Simon Frith, Matt Brennan, Emma
Webster**



White Bicycles Making Music In The 1960s:

White Bicycles Joe Boyd, 2010-07-09 When Muddy Waters came to London at the start of the 60s a kid from Boston called Joe Boyd was his tour manager when Dylan went electric at the Newport Festival Joe Boyd was plugging in his guitar when the summer of love got going Joe Boyd was running the coolest club in London the UFO when a bunch of club regulars called Pink Floyd recorded their first single Joe Boyd was the producer when a young songwriter named Nick Drake wanted to give his demo tape to someone he chose Joe Boyd More than any previous 60s music autobiography Joe Boyd's *White Bicycles* offers the real story of what it was like to be there at the time His greatest coup is bringing to life the famously elusive figure of Nick Drake the first time he's been written about by anyone who knew him well As well as the 60s heavy hitters this book also offers wonderfully vivid portraits of a whole host of other musicians everyone from the great jazzman Coleman Hawkins to the folk diva Sandy Denny Lonnie Johnson to Eric Clapton The Incredible String Band to Fairport Convention

White bicycles Joe Boyd, 2008 Producteur du premier disque de Pink Floyd d'éditeur de Nick Drake Fairport Convention l'Incredible String Band et bien d'autres Joe Boyd fut l'homme mince grise de la scène musicale des sixties Encore tudiant il s'improvisait programmeur de l'immense bluesman Lonnie Johnson qui oubli travaillait dans un restaurant de Philadelphie Ce fut son premier coup d'clat Par la suite il organisera des concerts pour les grands du jazz Roland Kirk Coleman Hawkins Miles Davis et Thelonious Monk et apprendra à gérer ces personnalités pour le moins complexes Curieux de toutes les formes musicales populaires il assiste aux premières de la scène folk et branche lui-même la guitare électrique de Bob Dylan lorsque celui-ci crée le scandale au Festival de Newport en 1965 Il fut ensuite une des figures centrales de l'underground londonien fondant le club UFO et participant aux excursions en tout genre qui ont caractérisé la période Sans jamais jouer l'ancien combattant avec un humour et un sens de l'autodérision prononcés il dévoile grâce à une foule d'anecdotes et de portraits les rouages de l'industrie musicale et offre le tableau le plus juste de ces années de parenthèse enchantée **A**

History of Folk Music Festivals in the United States Ronald D. Cohen, 2008 In *A History of Folk Music Festivals in the United States Feasts of Musical Celebration* Ronald D. Cohen presents a comprehensive narration of folk music festivals in America providing details on events both large and small from the 19th century to the present Cohen discusses events like the Newport Philadelphia University of Chicago and National Folk Festivals describing and analyzing long running as well as short lived festivals throughout the country and covering a dizzying array of musical styles including blues Cajun Irish klezmer women's bluegrass gospel country singer songwriters and world Cohen draws on a wide range of primary and secondary sources to create a detailed description of these exciting feasts of musical celebration capturing the nature and variety of the festivals and fully expressing this vital part of the development of folk music Studying these events brings a truly national perspective to our understanding of folk music and provides important insights into their social cultural musical and even political contexts This account of folk music festivals in America is vital to folklorists ethnomusicologists U

S historians and readers with an interest in folk music and its history Publisher's website [The Ashgate Research Companion to Popular Musicology](#) Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Black British Jazz Jason Toynbee, Catherine Tackley, 2016-04-15 Black British musicians have been making jazz since around 1920 when the genre first arrived in Britain This groundbreaking book reveals their hidden history and major contribution to the development of jazz in the UK More than this though the chapters show the importance of black British jazz in terms of musical hybridity and the cultural significance of race Decades before Steel Pulse Soul II Soul or Dizzee Rascal pushed their way into the mainstream black British musicians were playing jazz in venues up and down the country from dance halls to tiny clubs In an important sense then black British jazz demonstrates the crucial importance of musical migration in the musical history of the nation and the links between popular and avant garde forms But the volume also provides a case study in how music of the African diaspora reverberates around the world beyond the shores of the USA the engine house of global black music As such it will engage scholars of music and cultural studies not only in Britain but across the world

West Germany and the Global Sixties Timothy Scott Brown, 2013-10-10 The anti authoritarian revolt of the 1960s and 1970s was a watershed in the history of the Federal Republic of Germany The rebellion of the so called 68ers against cultural conformity and the ideological imperatives of the Cold War against the American war in Vietnam and in favor of a more open accounting for the crimes of the Nazi era helped to inspire a dialogue on democratization with profound effects on German society Timothy Scott Brown examines the unique synthesis of globalizing influences on West Germany to reveal how the presence of Third World students imported pop culture from America and England and the influence of new political doctrines worldwide all helped to precipitate the revolt The book explains how the events in West Germany grew out of a new interplay of radical politics and popular culture even as they drew on principles of direct democracy self organization and self determination all still highly relevant in the present day [The History of Live Music in](#)

Britain, Volume I: 1950-1967 Simon Frith, Matt Brennan, Emma Webster, 2016-03-09 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes of *The History of Live Music in Britain* address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of doing it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history

Punk Aesthetics and New Folk Mr John Encarnacao, 2014-01-28 Joanna Newsom Will Oldham a.k.a. Bonnie Prince Billy and Devendra Banhart are perhaps the best known of a generation of independent artists who use elements of folk music in contexts that are far from traditional These and other so called new folk artists challenge our notions of finished product through their recordings intrinsically guided by practices and rhetoric inherited from punk This book traces a fractured trajectory that includes Harry Smith's *Anthology of American Folk Music* Bob Dylan psych folk of the sixties from Vashti Bunyan to John Fahey lo-fi and outsider recordings from Captain Beefheart and The Residents to Jandek Daniel Johnston and Smog and recent experimental folk Animal Collective *Six Organs of Admittance* Charalambides to contextualise the first substantial consideration of new folk In the process Encarnacao reviews the literature on folk and punk to argue that tropes of authenticity though constructions carry considerable power in the creation and reception of recorded works New approaches to music require new analytical tools and through the analysis of some 50 albums Encarnacao introduces the categories of labyrinth immersive and montage forms This book makes a compelling argument for a reconsideration of popular music history that highlights the eternal compulsion for spontaneous imperfect and performative recorded artefacts

Do You Believe in Rock and Roll? Raymond I. Schuck, Ray Schuck, 2012-10-06 Since its release in 1971 Don McLean's song *American Pie* has become an indelible part of U.S. culture It has sparked countless debates about the references within the lyrics been celebrated as a chronicle of American life from the late 1950s through the early 1970s and has become iconic itself as it has been remade parodied and referenced within numerous texts and forums This volume offers a set of new essays that focus on the cultural and historical significance of the song Representing a variety of perspectives and fields of study the essays address such topics as historical and literary interpretations of the song's lyrics its musical qualities the commentary the song offers on rock and roll history the continuing significance of the song and the ways in which the song has been used by various writers and artists Instructors considering this book for use in a course may

request an examination copy here Crossing Traditions Babacar M'Baye, Alexander Charles Oliver Hall, 2013-07-29 In *Crossing Traditions American Popular Music in Local and Global Contexts* a wide range of scholarly contributions on the local and global significance of American popular music examines the connections between selected American blues rock and roll and hip hop music and their equivalents from Senegal Nigeria England India and Mexico Contributors show how American popular music promotes local and global awareness of such key issues as economic inequality and social marginalization while inspiring cross cultural and interethnic influences among regional and transnational communities Specifically *Crossing Traditions* highlights the impact of American popular music on the spread of sounds rhythms styles and ideas about freedom justice love and sexuality among local and global communities all of which share the same desires hopes and concerns despite geographic differences Contributors look at the local contexts of Chicago blues early rock and roll white Christian rap and Frank Zappa alongside the global influence of Mahalia Jackson on Senegalese blues the transatlantic character of the British Invasion s relationship to African American rock and the impact of Latin house music global hip hop and Bhangra in cross cultural settings Essays also draw on a broad range of disciplines in their analyses American studies popular culture studies transnational studies history musicology ethnic studies literature and media studies and critical theory *Crossing Traditions* will appeal to a wide range of readers including college and university professors undergraduate and graduate students and music scholars in general *Popular Music Culture: The Key Concepts* Roy Shuker, 2012-03-15 Now in an updated 3rd edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and sub genres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include social networking peer to peer American Idol video gaming genres and subgenres of blues jazz country and world music music retail formats goth rock and emo electronic dance music With further reading and listening included throughout *Popular Music Culture The Key Concepts* is an essential reference text for all students studying the social and cultural dimensions of popular music *Crossroads* John Milward, 2013-06-11 The blues revival rescued the creators of America s most influential music from dusty obscurity put them onstage in front of a vast new audience and created rock n roll **San Francisco and the Long 60s** Sarah Hill, 2016-01-14 *San Francisco and the Long 60s* tells the fascinating story of the legacy of popular music in San Francisco between the years 1965 69 It is also a chronicle of the impact this brief cultural flowering has continued to have in the city and more widely in American culture right up to the present day The aim of *San Francisco and the Long 60s* is to question the standard historical narrative of the time situating the local popular music of the 1960s in the city s contemporary artistic and literary cultures at once visionary and hallucinatory experimental and traditional singular and universal These qualities defined the aesthetic experience of the local culture in the 1960s and continue to inform the cultural and social life of the Bay Area even fifty years

later The brief period 1965-69 marks the emergence of the psychedelic counterculture in the Haight Ashbury neighbourhood the development of a local musical sound into a mainstream international style the mythologizing of the Haight Ashbury as the destination for seekers in the Summer of Love and the ultimate dispersal of the original hippie community to outlying counties in the greater Bay Area and beyond San Francisco and the Long 60s charts this period with the references to received historical accounts of the time the musical visual and literary communications from the counterculture and retrospective glances from members of the 1960s Haight community via extensive first hand interviews For more information read Sarah Hill's blog posts here <http://blogs.cardiff.ac.uk/musicresearch/2014/05/15/san-francisco-and-the-long-60s/> <http://blogs.cardiff.ac.uk/musicresearch/2014/08/22/city-scale/> <http://blogs.cardiff.ac.uk/musicresearch/2015/07/21/fare-thee-well/> *The Vinyl Countdown* Travis Elborough, 2009-03-31 VINYL MAY BE FINAL NAIL IN CD'S COFFIN ran the headline in a *Wired* magazine article in October 2007 Ever since the arrival of the long playing record in 1948 the album has acted as the soundtrack to our lives Record collections even on a CD or iPod are personal treasures revealing our loves errors in judgment and lapses in taste In *The Vinyl Countdown* Travis Elborough explores the way in which particular albums are deeply embedded in cultural history or so ubiquitous as to be almost invisible While music itself has experienced several different movements over the past sixty years the album has remained a constant But the way we listen to music has changed in the last ten years In the age of the iPod when we can download an infinite number of single tracks instantaneously does the concept of the album mean anything Elborough moves chronologically through relevant periods letting the story of the LP certain genres youth cults and topics like sleeve designs shops drugs and education unfurl as he goes along *The Vinyl Countdown* is a brilliant piece of popular history an idiosyncratic tribute to a much loved part of our shared consciousness and a celebration of the joy of records *The British Anti-Psychiatrists* Oisín Wall, 2017-09-13 The British anti psychiatric group which formed around R D Laing David Cooper and Aaron Esterson in the 1960s burned bright but briefly and has left a long legacy This book follows their practical social and theoretical trajectory away from the structured world of institutional psychiatry and into the social chaos of the counter culture It explores the rapidly changing landscape of British psychiatry in the mid Twentieth Century and the apparently structureless organisation of the part of the counter culture that clustered around the anti psychiatrists including the informal power structures that it produced The book also problematizes this trajectory examining how the anti psychiatrists distanced themselves from institutional psychiatry while building links with some of the most important people in post war psychiatry and psychoanalysis The anti psychiatrists bridged the gap between psychiatry and the counter culture and briefly became legitimate voices in both Wall argues that their synthesis of disparate discourses was one of their strengths but also contributed to the group's collapse *The British Anti Psychiatrists* offers original historical expositions of the Villa 21 experiment and the Anti University Finally it proposes a new reading of anti psychiatric theory displacing Laing from his central position and looking at their work as an unfolding conversation within a social

network Beyond and Before, Updated and Expanded Edition Paul Hegarty, Martin Halliwell, 2021-12-02 The original edition of *Beyond and Before* extends an understanding of progressive rock by providing a fuller definition of what progressive rock is was and can be called by Record Collector the most accomplished critical overview yet of progressive rock and one of their 2011 books of the year *Beyond and Before* moves away from the limited consensus that prog rock is exclusively English in origin and that it was destroyed by the advent of punk in 1976 Instead by tracing its multiple origins and complex transitions it argues for the integration of jazz and folk into progressive rock and the extension of prog in Kate Bush Radiohead Porcupine Tree and many more This 10 year anniversary revised edition continues to further unpack definitions of progressive rock and includes a brand new chapter focusing on post conceptual trends in the 2010s through to the contemporary moment The new edition discusses the complex creativity of progressive metal and folk in greater depth as well as new fusions of genre that move across global cultures and that rework the extended form and mission of progressive rock including in recent pop concept albums All chapters are revised to keep the process of rethinking progressive rock alive and vibrant as a hybrid open form *St. Marks Is Dead* Ada Calhoun, 2015-10-22 A New York Times Editors Choice A vibrant narrative history of three hallowed Manhattan blocks the epicenter of American cool St Marks Place in New York City has spawned countless artistic and political movements Here Frank O'Hara caroused Emma Goldman plotted and the Velvet Underground wailed But every generation of miscreant denizens believes that their era and no other marked the street's apex This idiosyncratic work of reportage tells the many layered history of the street from its beginnings as Colonial Dutch Director General Peter Stuyvesant's pear orchard to today's hipster playground organized around those pivotal moments when critics declared St Marks is dead In a narrative enriched by hundreds of interviews and dozens of rare images St Marks native Ada Calhoun profiles iconic characters from W.H. Auden to Abbie Hoffman from Keith Haring to the Beastie Boys among many others She argues that St Marks has variously been an elite address an immigrants haven a mafia warzone a hippie paradise and a backdrop to the film *Kids* but it has always been a place that outsiders call home This idiosyncratic work offers a bold new perspective on gentrification urban nostalgia and the evolution of a community *Seize the Beat* Brian Q. Torff, 2023-01-04 The story of American popular music is steeped in social history race gender and class its evolution driven by ephemeral connection to young audiences From Benny Goodman to Sinatra to Elvis Presley to the Beatles pop icons age out of the art form while new musical styles pass from relevance to nostalgia within a few years At the same time perennial forms like blues jazz and folk are continually rediscovered by new audiences This book traces the development of American music from its African roots to the juke joint club and concert hall revealing a culture perpetually reinventing itself to suit the next generation *Records Ruin the Landscape* David Grubbs, 2014-03-03 John Cage's disdain for records was legendary It was shared by other experimental and avant garde musicians in the 1960s Scholar and longtime musician David Grubbs explores the present day musical landscape as listeners encounter experimental music through the recorded artifacts

of composers and musicians who largely disavowed recordings Understanding Popular Music Culture Roy Shuker, 2012-11-12 Written specifically for students this introductory textbook explores the history and meaning of rock and popular music Roy Shuker's study provides an accessible and comprehensive introduction to the production distribution consumption and meaning of popular music and examines the difficulties and debates which surround the analysis of popular culture and popular music This heavily revised and updated third edition includes new case studies on the iPod downloading and copyright the impact of technologies including on line delivery and the debates over MP3 and Napster new chapters on music genres cover songs and the album canon as well as music retail radio and the charts case studies and lyrics of artists such as Robert Johnson The Who Fat Boy Slim and The Spice Girls a comprehensive discography suggestions for further reading listening and viewing and a directory of useful websites With chapter related guides to further reading listening and viewing a glossary and a timeline this textbook is the ideal introduction for students

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