

Bring The Noise 20 Years Of Writing About Hip Rock And Hop Simon Reynolds

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Encyclopedia of African American Music [3 volumes] OUP USA

This book highlights how the diverse nature of spiritual practices are experienced and manifest through the medium of popular music. At first glance, chapters on Krishnacore, the Rave Church phenomenon and post-punk repertoire of Psychic TV may appear to have little in common; however, this book draws attention to some of the similarities of the nuances of spiritual expression that underpin the lived experience of popular music. As an interdisciplinary volume, the extensive introduction unpacks and clarifies terminology relating to the study of religion and popular music. The cross-disciplinary approach of the book makes it accessible and appealing to scholars of religious studies, cultural studies, popular music studies and theology. Unlike existing collections dealing with popular music and religion that focus on a specific genre, this innovative book offers a range of music and case studies, with chapters written by international contributors.

Dialectic of Pop Routledge

A Companion to American Indie Film features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film. Features newly commissioned essays from top film experts and emerging scholars that represent the state-of-the-art reference to the indie film field. Topics covered include: indie film culture; key historical moments and movements in indie film history; relationships between indie film and other indie media; and issues including class, gender, regional identity and stardom in the indie field. Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field.

Issues and Debates e-artnow sro

This book examines the works of the political poets John Greenleaf Whittier and Ebenezer Elliott, drawing comparisons to contemporary hip hoppers who take their words from local newspapers and other discursive sources that they read, hear, and observe. Its focus on language as unbounded discourse makes this book a relevant and insightful demonstration in democratic pedagogy and in teaching for transformation. 500 Essential American Underground Rock Albums 1981-1996 Routledge

This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field.

Totally Wired Cambridge University Press

See:

The Complete Illustrated History Bloomsbury Publishing USA

Musical Rhythm in the Age of Digital Reproduction presents new insights into the study of musical rhythm through investigations of the micro-rhythmic design of groove-based music. The main purpose of the book is to investigate how technological mediation - in the age of digital music production tools - has influenced the design of rhythm at the micro level. Through close readings of technology-driven popular music genres, such as contemporary R&B, hip-hop, trip-hop, electro-pop, electronica, house and techno, as well as played folk music styles, the book sheds light on how investigations of the musical-temporal relationships of groove-based musics might be fruitfully pursued, in particular with regard to their micro-rhythmic features. This book is based on

contributions to the project Rhythm in the Age of Digital Reproduction (RADR), a five-year research project running from 2004 to 2009 that was funded by the Norwegian Research Council.

How the Fear of Death Drives Us and What We Can Do About It Bring the Noise 20 Years of Writing about Hip Rock and Hip Hop

Authorship Roles in Popular Music applies the critical concept of auteur theory to popular music via different aspects of production and creativity. Through critical analysis of the music itself, this book contextualizes key concepts of authorship relating to gender, race, technology, originality, uniqueness, and genius and raises important questions about the cultural constructions of authenticity, value, class, nationality, and genre. Using a range of case studies as examples, it visits areas as diverse as studio production, composition, DJing, collaboration, performance and audience. This book is an essential introduction to the critical issues and debates surrounding authorship in popular music. It is an ideal resource for students, researchers, and scholars in popular musicology and cultural studies.

The Jürgen Klopp Story e-artnow sro

Catalogus bij een tentoonstelling over de relatie tussen rockmuziek en avantgardistische kunst sinds de zestiger jaren.

Bring the Noise Bloomsbury Publishing

The most comprehensive, beautiful book ever to be published on dance in America. "We look at the dance to impart the sensation of living in an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of the American dance." Groundbreaking choreographer Martha Graham deeply understood the power and complexity of dance--particularly as it evolved in her home country. American Dance, by critic and journalist Margaret Fuhrer, traces that richly complex evolution. From Native American dance rituals to dance in the digital age, American Dance explores centuries of innovation, individual genius and collaborative exploration. Some of its stories - such as Fred Astaire dancing on the ceiling or Alvin Ailey founding the trailblazing company that bears his name - will be familiar to anyone who loves dance. The complex origins of tap, for instance, or the Puritan outrage against "profane and promiscuous dancing" during the early years of the United States, are as full of mystery and humor as Graham describes. These various developments have never before been presented in a single book, making American Dance the most comprehensive work on the subject to date. Breakdancing, musical-theater dance, disco, ballet, jazz, ballroom, modern, hula, the Charleston, the Texas two-step, swing--these are just some of the forms celebrated in this riveting volume. Hundreds of photographs accompany the text, making American Dance as visually captivating as the works it depicts.

Art and Rock and Roll Since 1967 Yale University Press

A philosophical exploration of pop music that reveals a rich, self-reflexive art form with unsuspected depths. In the first major philosophical treatise on the subject, Agnès Gayraud explores all the paradoxes of pop—its inauthentic authenticity, its mass production of emotion and personal resonance, its repetitive novelty, its precision engineering of seduction—and calls for pop (in its broadest sense, encompassing all genres of popular recorded music) to be recognized as a modern, technologically mediated art form to rank alongside cinema and photography. In a thoroughgoing engagement with Adorno's fierce critique of "standardized light popular music," Dialectic of Pop tracks the transformations of the pop form and its audience over the course of the twentieth century, from Hillbilly to Beyoncé, from Lead Belly to Drake. Inseparable from the materiality of its technical media, indifferent and intractable to the perspectives of high culture, pop subverts notions of authenticity and inauthenticity, original and copy, aura and commodity, medium and message. Gayraud demonstrates that, far from being the artless and trivial mass-produced pabulum denigrated by Adorno, pop is a rich, self-reflexive artform that recognises its own contradictions, incorporates its own productive negativity, and often flourishes by thinking "against itself." Dialectic of Pop sings the praises of pop as a constitutively impure form resulting from the encounter between industrial production and the human predilection for song, and diagnoses the prospects for twenty-first century pop as it continues to adapt to ever-changing technological mediations.

Pop Culture's Addiction to Its Own Past Bloomsbury Publishing USA

Workbook offers a close look at the music, production, and contexts of the album, and, by doing so, places the record in the center of the various discourses that would evolve into alternative and, later, indie rock

Exploring the Spiritual in Popular Music Voyageur Press (MN)

The popularization and cult-like following of electronic music has provoked new relations between men and machines, art and technology, and modern shamans and disc jockeys. New technologies and multimedia tools have awakened neo-ritual practices through the emergence of Psychedelic Trance parties, evoking tribal experiences inspired by a new shamanism, mediated by high-tech guide elements. Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture investigates the expansive scope of Electronic Music Dance Culture (EMDC), the rise of Psychedelic Trance culture, and their relationship with new digital platforms. Drawing from perspectives in sociology, anthropology, psychology, aesthetics and the arts, religious studies, information technologies, multimedia communication, shamanism, and ritualism, this book analyzes the impact of new technologies on individual and collective behaviors in cyberspace. This innovative reference source is ideal for use by academicians, researchers, upper-level students, practitioners, and theorists. Focusing on a variety of topics relating to sub-cultures, human behavior, and popular culture, this title features timely research on alternative culture, electronic music festivals, ethnography, music and religion, psychedelic drugs, Psytrance, rave culture, and trance parties.

The Next Generation of Desert Island Discs Routledge

One of The Telegraph's Best Music Books 2011 We live in a pop age gone loco for retro and crazy for commemoration. Band re-formations and reunion tours, expanded reissues of classic albums and outtake-crammed box sets, remakes and sequels, tribute albums and mash-ups . . . But what happens when we run out of past? Are we heading toward a sort of culturalecological catastrophe where the archival stream of pop history has been exhausted? Simon Reynolds, one of the finest music writers of his generation, argues that we have indeed reached a tipping point, and that although earlier eras had their own obsessions with antiquity—the Renaissance with its admiration for Roman and Greek classicism, the Gothic movement's invocations of medievalism—never has there been a society so obsessed with the cultural artifacts of its own immediate past. Retromania is the first book to examine the retro industry and ask the question: Is this retromania a death knell for any originality and distinctiveness of our own?

Catapult

Featuring original contributions from today's leading music critics, Marooned is a revealing snapshot of the current state of pop music criticism. A follow-up and homage to Greil Marcus's rock-and-roll classic Stranded, Marooned asks the same question: What album would you bring to a desert island, and why? WITH ESSAYS BY: Matt Ashare * Tom Breihan * Aaron Burgess * Jon Caramanica * Daphne Carr * Jeff Chang * Ian Christie * Kandia Crazy Horse * John Darnielle * Laina Dawes * Geeta Dayal * Rob Harvilla * Jess Harvell * Michaelangelo Matos * Anthony Miccio * Amy Phillips * Dave Queen * Ned Raggett * Simon Reynolds * Chris Ryan * Scott Seward * Greg Tate * Derek Taylor * Douglas Wolk

Marooned MIT Press

What defines pop music? Why do we consider some styles as easier listening than others? Arranged in three parts: Aesthetics and Authenticity - Groove, Sampling and Industry - Subjectivity, Ethnicity and Politics, this collection of essays by a group of international scholars deals with these questions in diverse ways. This volume prepares the reader for the debates around pop's intricate historical, aesthetic and cultural roots. The intellectual perspectives on offer present the interdisciplinary aspects of studying music and, spanning more than twenty-five years, these essays form a snapshot of some of the authorial voices that have shaped the specific subject matter of pop criticism within the broader field of popular music studies. A common thread running through these essays is the topic of interpretation and its relation to conceptions of musicality, subjectivity and aesthetics. The principle aim of this collection is to demonstrate that pop music needs to be evaluated on its own terms within the cultural contexts that make it meaningful.

Bob Mould's Workbook University of Michigan Press

Music videos promote popular artists in cultural forms that circulate widely across social media

networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide, and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video, with the specific aim of examining the industry contexts, cultural concepts, and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics, and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.

Political Poetry as Discourse Bloomsbury Publishing USA

For more than three decades, a punk underground has repeatedly insisted that 'anyone can do it'. This underground punk movement has evolved via several micro-traditions, each offering distinct and novel presentations of what punk is, isn't, or should be. Underlying all these punk micro-traditions is a politics of empowerment that claims to be anarchistic in character, in the sense that it is contingent upon a spontaneous will to liberty (anyone can do it - in theory). How valid, though, is punk's faith in anarchistic empowerment? Exploring theories from Derrida and Marx, *Anyone Can Do It: Empowerment, Tradition and the Punk Underground* examines the cultural history and politics of punk. In its political resistance, punk bears an ideological relationship to the folk movement, but punk's faith in novelty and spontaneous liberty distinguish it from folk: where punk's traditions, from the 1970s onwards, have tended to search for an anarchistic 'new-sense', folk singers have more often been socialist/Marxist traditionalists, especially during the 1950s and 60s. Detailed case studies show the continuities and differences between four micro-traditions of punk: anarcho-punk, cutie/'C86', riot grrrl and math rock, thus surveying UK and US punk-related scenes of the 1980s, 1990s and beyond.

Authorship Roles in Popular Music Da Capo Press

Jürgen Klopp's coaching career began in the German second tier at the unfashionable club of FSV Mainz 05, whom he steered to the Bundesliga for the first time in forty-one years. In 2008, he joined Borussia Dortmund, where he achieved back-to-back league titles and took the club to the UEFA Champions League final. He left Germany for one of the England's most challenging jobs: to manage Liverpool, a once-mighty club that had not managed sustained success since the 1980s. It was not a task for the fainthearted. Anfield, Liverpool's home, is a temple to flamboyant attacking soccer powered by passion. In Klopp, Liverpool finally found a manager who embodied the essence of the club. Klopp is dynamic, expressive, restless, driven-he feels every move and play, every tactical shift, every contact on the field. His eyes betray a wild ecstasy and agony as his team thrives or falls. His game plan demands relentless commitment-the famous gegenpress-and he is one of the great personal motivators in all sport. Raphael Honigstein, author of *Das Reboot* and Bundesliga correspondent for the Guardian, has interviewed Klopp and followed his career since his early years, and better than anyone knows how to "bring the noise" to his subject.

Construction noise IGI Global

This book explores the ways in which popular music can criticise political, social and economic structures, through the lens of alternate rock band Manic Street Preachers. Unlike most recent work on popular music, Peters concentrates largely on lyrical content to defend the provocative claim that the Welsh band pushes the critical message shaped in their lyrics to the forefront. Their music, this suggests, along with sleeve art, body-art, video-clips, clothes, interviews and performances, serves to emphasise this critical message and the primary role played by the band's lyrics. Blending the disciplines of popular music studies, culture studies and philosophy, Peters confronts the ideas of German philosopher and social critic Theodor W. Adorno with the entire catalogue of Manic Street Preachers, from their 1988 single 'Suicide Alley' to their 2018 album *Resistance is Futile*. Although Adorno argues that popular music is unable to resist the standardising machinery of consumption culture, Peters paradoxically uses his ideas to show that Manic Street Preachers releases shape 'critical models' with which to formulate social and political critique. This notion of the 'critical model' enables Peters to argue that the catalogue of Manic Street Preachers critically addresses a wide range of themes, from totalitarianism to Holocaust representation, postmodern temporality to Europeanism, and from Nietzsche's ideas about self-overcoming to reflections on digimodernism and post-truth politics. The book therefore persuasively shows that Manic Street Preacher lyrics constitute an intertextual network of links between diverse cultural and political phenomena, encouraging listeners to critically reflect on the structures that shape our lives.

A Companion to American Indie Film Picador USA

The essays contained in this volume address some of the most visible, durable and influential of African American musical styles as they developed from the mid-1960s into the 21st-century. Soul, funk, pop, R&B and hip hop practices are explored both singly and in their many convergences, and in writings that have often become regarded as landmarks in black musical scholarship. These works employ a wide range of methodologies, and taken together they show the themes and concerns of academic black musical study developing over three decades. While much of the writing here is focused on music and musicians in the United States, the book also documents important and emergent trends in the study of these styles as they have spread across the world. The volume maintains the original publication format and pagination of each essay, making for easy and accurate cross-reference and citation. Tom Perchard's introduction gives a detailed overview of the books contents, and of the field as a whole, situating the present essays in a longer and wider tradition of African American music studies. In bringing together and contextualising works that are always valuable but sometimes difficult to access, the volume forms an excellent introductory resource for university music students and researchers.