

---

## Funk The Music People And Rhythm Of One Rickey Vincent

Getting the books Funk The Music People And Rhythm Of One Rickey Vincent now is not type of inspiring means. You could not abandoned going subsequently book accrual or library or borrowing from your links to right of entry them. This is an extremely easy means to specifically acquire lead by on-line. This online notice Funk The Music People And Rhythm Of One Rickey Vincent can be one of the options to accompany you bearing in mind having additional time.

It will not waste your time. allow me, the e-book will definitely appearance you further situation to read. Just invest little period to admission this on-line notice Funk The Music People And Rhythm Of One Rickey Vincent as competently as evaluation them wherever you are now.



*98% Funky Stuff* Dutton Juvenile  
What does it mean to be in the groove?

Got to Be Something Here Hal Leonard Corporation

In this exploration of the funk groove and its unique sounds, author Anne Danielsen takes an in-depth look at this under-explored genre. Danielsen concentrates on the golden age of funk in the late 1960s and the 1970s, focusing on two of the era's

artists who made a substantial impact on the landscape of popular music: James Brown and George Clinton/Parliament. Aiming to understand funk not only as objectified musical meaning but also as lived experience, she begins with the musical events themselves and draws on her experiences as both a fan and a scholar to capture how their particular organization creates the funk listener's pleasure.

Danielsen further examines issues surrounding race in the construction and consumption of this music, focusing her study with how white listeners responded to funk in the 1970s, and arguing that African American music has remained a means of catharsis and of dealing with pleasures of the body. Funk's crossover to international success among listeners of pop and rock

music affected both the music itself and audiences' understanding of it. Presence and Pleasure shows us how.

The One Ten Speed Press

The first biography of the seminal music group WAR whose many hits include "Spill the Wine," "All Day Music," "Why Can't We Be Friends?" "Slippin' into Darkness," "The Cisco Kid," and - of course - "Low Rider." They combined rock, funk, soul, R&B, jazz, and a strong Latin vibe in their music, they have been awarded two Platinum and eight Gold records in their career. Their album "The World is a Ghetto" was the bestselling release of 1973 and was #444 on the list of "Rolling Stone's Top 500 Albums" list. This unauthorized book follows the group from their early incarnations when Harold Brown and Howard Scott met to form the Creators and then the Night Shift, to their partnership with former Animals lead singer Eric Burdon, to a highly successful career on their own with the core original lineup of Brown, Scott, Lee Oskar, Lonnie Jordan, B.B.

---

Dickerson, Papa Dee Allen, and Charles Miller. The story also follows the band through their later, leaner years, the tragic deaths of two members, and the conflicts that led to a fissure and a split of performing entities that continues to this day. Featuring original interviews, archival research, and musical analysis and commentary, "Slippin' Out of Darkness: The Story of WAR" tells the tale of one of the most unique bands in the history of Classic Rock-era music.

Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard on You?  
Taylor & Francis

A singer calls out to the crowd. An electric bass thumps out a beat. Horns blare and strings swirl. These are the sounds of R & B. Rhythm and blues music evolved from all sorts of sounds: swinging jazz, gritty blues, and African American spiritual songs. The music's smooth mix of styles made it unique, and its passionate performers made it a sensation. Ever since Ray Charles hit the charts in the 1950s, R & B fans have held it down on dance floors. And R & B singers have belted out messages of love and calls for

social change.

**Standing in the Shadows of Motown** Univ. Press of Mississippi

"The book points out how creative minds attuned to a certain purpose and focused on certain goals never run out of inspiration"--Back cover.

**Funk Guitar** Createspace Independent Publishing Platform

"You won't leave this hypnotic book without feeling that James Brown is still out there, howling."—The Boston Globe  
From the New York Times bestselling author of *The Good Lord Bird*, winner of the 2013 National Book Award for Fiction, *Deacon King Kong*, and *Five-Carat Soul* *Kill 'Em and Leave* is more than a book about James Brown.

Brown embodied the contradictions of American life: He was an unsettling symbol of the tensions between North and South, black and white, rich and poor. After receiving a tip that promises to uncover the man behind the myth, James McBride goes in search of the "real" James Brown. McBride's travels take him to forgotten corners of Brown's never-before-revealed history, illuminating not only our understanding

of the immensely troubled, misunderstood, and complicated Godfather of Soul, but the ways in which our cultural heritage has been shaped by Brown's enduring legacy. Praise for *Kill 'Em and Leave* "A tour de force of cultural reportage."—The Seattle Times "Thoughtful and probing."—The New York Times Book Review "Masterly . . . powerful."—Los Angeles Review of Books "McBride provides something lacking in most of the books about James Brown: an intimate feeling for the musician, a veracious if inchoate sense of what it was like to be touched by him. . . . It may be as close [to 'the real James Brown'] as we'll ever get."—David Hajdu, *The Nation* "A feat of intrepid journalistic fortitude."—USA Today "[McBride is] the biographer of James Brown we've all been waiting for. . . . McBride's true subject is race and poverty in a country that doesn't want to hear about it, unless compelled by a voice that demands to be heard."—Boris Kachka, *New York* "Illuminating . . . engaging."—The Washington Post "A

---

gorgeously written piece of reportage that gives us glimpses of Brown's genius and contradictions."—O: The Oprah Magazine

*Presence and Pleasure* St. Martin's Griffin

Funk! It's What's for Dinner, offers up the funky history, important artists & bands, albums, funk songs, & all of the related funky sub genres and derivatives of funk music. It's a lot to take in all at once. Keep this funky companion on your coffee table. This first edition also serves as an excellent reference guide.

Origin of Inspiration Routledge

Traces the funk music legend's rise from a 1950s barbershop quartet to an influential multigenre artist, discussing his pivotal artistic and business achievements with "Parliament-Funkadelic."

**The Amazing Pop-up Music Book** Omnibus Press

This is the most complete presentation of today's popular funk drumming style available. This book takes you from the very roots of rock and rhythm`n`blues drumming to the highly complex, multidirectional funk styles of today. He also details certain subtleties heretofore only a seasoned veteran would

understand. While most drum instruction book concentrate on developing technique, reading ability, or independent coordination, this unique book accurately documents what is hip in rock`n`roll drumming today. the contents are geared to prepare the student for survival in a live playing situation. the book is a valid representation of what people want to hear from a drummer in a working situation - live or in the studio. It contains exercises drawn from many different influences covering coordination, rhythms, patterns, and phrasing. Slippin' Out of Darkness Chicago Review Press

"The Beat is the first book to explore the musical, social, and cultural phenomenon of go-go. Rooted in funk and hip-hop, go-go - the only musical form indigenous to Washington, D.C. - features a highly syncopated, nonstop beat and vocals that are spoken as well as sung. This book chronicles the development and ongoing popularity of go-go, focusing on many of its key figures and institutions, including established acts like Chuck Brown (the Godfather of Go-Go), Experience Unlimited, Rare Essence, and Trouble Funk; well-known DJs, managers, and promoters; and filmmakers who have incorporated go-go into their work."--BOOK JACKET.Title Summary

field provided by Blackwell North America, Inc. All Rights Reserved  
The Music Lesson CreateSpace  
The definitive biography of James Brown, the Godfather of Soul, with fascinating findings on his life as a Civil Rights activist, an entrepreneur, and the most innovative musician of our time Playing 350 shows a year at his peak, with more than forty Billboard hits, James Brown was a dazzling showman who transformed American music. His life offstage was just as vibrant, and until now no biographer has delivered a complete profile. The One draws on interviews with more than 100 people who knew Brown personally or played with him professionally. Using these sources, award-winning writer RJ Smith draws a portrait of a man whose twisted and amazing life helps us to understand the music he made. The One delves deeply into the story of a man who was raised in abject-almost medieval-poverty in the segregated South but grew up to earn (and lose) several fortunes. Covering everything from

---

Brown's unconventional childhood (his aunt ran a bordello), to his role in the Black Power movement, which used "Say It Loud (I'm Black and Proud)" as its anthem, to his high-profile friendships, to his complicated family life, Smith's meticulous research and sparkling prose blend biography with a cultural history of a pivotal era. At the heart of *The One* is Brown's musical genius. He had crucial influence as an artist during at least three decades; he inspires pity, awe, and revulsion. As Smith traces the legend's reinvention of funk, soul, R&B, and pop, he gives this history a melody all its own.

*The History of Funk Music* Wesleyan University Press

A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson

and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

**The Funk Movement** CreateSpace  
Rabaka explores funk as a distinct multiform of music, aesthetics, politics, social vision, and cultural rebellion that has been remixed and continues to influence contemporary Black popular music and Black popular culture, especially rap music and the Hip Hop Movement. The Funk Movement was a sub-movement within the larger Black Power Movement and its artistic arm, the Black Arts Movement. Moreover, the Funk Movement was also a sub-movement within the Black Women's Liberation Movement between the late 1960s and late 1970s, where women's funk, especially Chaka Khan and Betty Davis's funk, was understood to be a form of "Black musical feminism" that was as integral to the movement as the Black political feminism of Angela Davis or the Combahee River Collective and the Black literary feminism of Toni Morrison or Alice

Walker. This book also demonstrates that more than any other post-war Black popular music genre, the funk music of the 1960s and 1970s laid the foundation for the mercurial rise of rap music and the Hip Hop Movement in the 1980s and 1990s. This book is primarily aimed at scholars and students working in popular music studies, popular culture studies, American studies, African American studies, cultural studies, ethnic studies, critical race studies, women's studies, gender studies, and sexuality studies.

Dust & Grooves Simon and Schuster  
Despite the influence of African American music and study as a worldwide phenomenon, no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres. This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture.

Kill 'Em and Leave Hal Leonard Corporation  
Tony Bolden presents an innovative history of funk music focused on the performers, regarding them as intellectuals who fashioned a new aesthetic. Utilizing musicology, literary studies, performance studies, and African American intellectual history, Bolden explores what it means for music, or any cultural

---

artifact, to be funky. Multitudes of African American musicians and dancers created aesthetic frameworks with artistic principles and cultural politics that proved transformative. Bolden approaches the study of funk and black musicians by examining aesthetics, poetics, cultural history, and intellectual history. The study traces the concept of funk from early blues culture to a metamorphosis into a full-fledged artistic framework and a named musical genre in the 1970s, and thereby Bolden presents an alternative reading of the blues tradition. In part one of this two-part book, Bolden undertakes a theoretical examination of the development of funk and the historical conditions in which black artists reimagined their music. In part two, he provides historical and biographical studies of key funk artists, all of whom transfigured elements of blues tradition into new styles and visions. Funk artists, like their blues relatives, tended to contest and contextualize racialized notions of blackness, sexualized notions of gender, and bourgeois notions of artistic value. Funk artists displayed contempt for the status quo and conveyed alternative stylistic concepts and social perspectives through multimedia expression. Bolden argues that on this road to cultural recognition, funk accentuated many of the qualities of black expression that had been stigmatized throughout much of American history.

## **George Clinton & The Cosmic Odyssey of the P-Funk Empire**

Penguin

One of Oprah Daily's 20 Favorite Books of 2021 • Selected as one of Pitchfork's Best Music Books of the Year "One of the best books of its kind in decades." —The Wall Street Journal An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music unites and divides us, charting the way genres become communities. In *Major Labels*, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of

Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest

---

proposal, Major Labels pays in full.

**The Funk Era and Beyond** One World

From Grammy-winning musical icon and legendary bassist Victor L. Wooten comes an inspiring parable of music, life, and the difference between playing all the right notes...and feeling them. The Music Lesson is the story of a struggling young musician who wanted music to be his life, and who wanted his life to be great. Then, from nowhere it seemed, a teacher arrived. Part musical genius, part philosopher, part eccentric wise man, the teacher would guide the young musician on a spiritual journey, and teach him that the gifts we get from music mirror those from life, and every movement, phrase, and chord has its own meaning...All you have to do is find the song inside. "The best book on music (and its connection to the mystic laws of life) that I've ever read. I learned so much on every level."—Multiple Grammy

Award-winning saxophonist Michael Brecker

**First 50 R&B Songs You Should Play on**

**Piano** Twenty-First Century Books™

Animals clap, a band marches in time and smiling notes slide up and down the staff as young musicians experience the basics of making music. Colorful pop-up book includes a real keyboard.

**Party Music** Chicago Review Press

The story of the final recordings of one of the greatest jazz musicians of the

twentieth century

*Funk* Duke University Press

(Musicians Institute Press). Go one on one with MI instructor Ross Bolton to get that funk groove with your guitar! This book/CD pack covers: movable 7th, 9th, 13th and sus4 chords; 16th-note scratching; straight vs. swing; slides; single-note "skank" and palm muting; songs and progressions; and more. The CD includes 70 full-band tracks.