

Rock Music Culture And Business

The wildly entertaining story of progressive rock, the music that ruled the 1970s charts—and has divided listeners ever since. *The Show That Never Ends* is the definitive story of the extraordinary rise and fall of progressive (‘prog’) rock. Epitomized by such classic, chart-topping bands as Yes, Genesis, Pink Floyd, Jethro Tull, and Emerson Lake & Palmer, along with such successors as Rush, Marillion, Asia, Styx, and Porcupine Tree, prog sold hundreds of millions of records. It brought into the mainstream concept albums, spaced-out cover art, crazy time signatures, multitrack recording, and stagecraft so bombastic it was spoofed in the classic movie *This Is Spinal Tap*. With a vast knowledge of what Rolling Stone has called ‘the deliciously decadent genre that the punks failed to kill,’ access to key people who made the music, and the passion of a true enthusiast, Washington Post national reporter David Weigel tells the story of prog in all its pomp, creativity, and excess. Weigel explains exactly what was ‘progressive’ about prog rock and how its complexity and experimentalism arose from such precursors as the Beach Boys’ *Pet Sounds* and the Beatles’ *Sgt. Pepper*. He traces prog’s popularity from the massive success of Procol Harum’s ‘Whiter Shade of Pale’ and the Moody Blues’ ‘Nights in White Satin’ in 1967. He reveals how prog’s best-selling, epochal albums were made, including *The Dark Side of the Moon*, *Thick as a Brick*, and *Tubular Bells*. And he explores the rise of new instruments into the prog mix, such as the synthesizer, flute, mellotron, and—famously—the double-neck guitar. *The Show That Never Ends* is filled with the candid reminiscences of prog’s celebrated musicians. It also features memorable portraits of the vital contributions of producers, impresarios, and technicians such as Richard Branson, Brian Eno, Ahmet Ertegun, and Bob Moog. Ultimately, Weigel defends prog from the enormous derision it has received for a generation, and he reveals the new critical respect and popularity it has achieved in its contemporary resurgence.

Women, Music, Culture: An Introduction, Second Edition is the first undergraduate textbook on the history and contribution of women in a variety of musical genres and professions, ideal for students in courses in both music and women's studies. A compelling narrative, accompanied by over 50 guided listening examples, brings the world of women in music to life, examining a community of female musicians, including composers, producers, consumers, performers, technicians, mothers, and educators in art music and popular music. The book features a wide array of pedagogical aids, including a running glossary and a comprehensive companion website with streamed audio tracks, that help to reinforce key figures and terms. This new edition includes a major revision of the *Women in World Music* chapter, a new chapter in *Western Classical "Work" in the Enlightenment*, and a revised chapter on *19th Century Romanticism: Parlor Songs to Opera*. *20th Century Art Music*.

U2's significant career far exceeds that of most average successful rock bands, with a prolific output of thirteen well-received studio albums and a sometimes relentless touring schedule. The band is famous for uniquely drawing together music, art, faith, and activism, all within a lucrative career that has given each of these elements an unusual degree of social and cultural resonance. Broad-minded musically and intellectually, U2's output is thematically rich, addressing a slew of topics, from questions of faith to anxieties about commercialism to outright political statements. With one of the largest fan bases in the history of rock music, U2 and their work require contextualization and exploration. In *U2: Rock 'n' Roll to Change the World*, Timothy D. Neufeld takes up this challenge. Neufeld explores U2's move from the youthful idealism of a band barely able to play instruments through its many phases of artistic expression and cultural engagement to its employment of faith and activism as a foundation for its success. This book outlines how U2 reshaped the very musical and even political culture that had originally shaped it, demonstrating through close readings of its musical work the dynamic interplay of artistic expression and social engagement.

Overturing the inherited belief that popular music is unrefined, *Form as Harmony in Rock Music* brings the process-based approach of classical theorists to popular music scholarship. Author Drew Nobile offers the first comprehensive theory of form for 1960s, 70s, and 80s classic rock repertoire, showing how songs in this genre are not simply a series of discrete elements, but rather exhibit cohesive formal-harmonic structures across their entire timespan. Though many elements contribute to the cohesion of a song, the rock music of these decades is built around a fundamentally harmonic backdrop, giving rise to distinct types of verses, choruses, and bridges. Nobile's rigorous but readable theoretical analysis demonstrates how artists from Bob Dylan to Stevie Wonder to Madonna consistently turn to the same compositional structures throughout rock's various genres and decades, unifying them under a single musical style. Using over 200 transcriptions, graphs, and form charts, *Form as Harmony in Rock Music* advocates a structural approach to rock analysis, revealing essential features of this style that would otherwise remain below our conscious awareness.

Rock

Working Class Heroes

U2

History of Rock 'n' Roll in Ten Songs

Culture, Aesthetics and Sociology

God Rock, Inc.

Faith, Business, and Rock 'n' Roll

A History of Working People's Rock 'n' Roll

Describes the Russian rock music counterculture and how it is changing in response to Russia's transition from a socialist to capitalist society. It explores the lived experiences, the thoughts and feelings of the rock musicians as they meet the challenges of change.

In *Working Class Heroes*, David Simonelli explores the influence of rock and roll on British society in the 1960s and '70s. At a time when social distinctions were becoming harder to measure, rock musicians appeared to embody the mythical qualities of the idealized working class by perpetuating the image of rebellious, irreverent, and authentic musicians.

A stimulating and penetrating study of rock music, from rock 'n' roll to the present day.

Glam Rock investigates the origins, development and impact of an under-valued and misunderstood musical genre. Exploring artistic, political, psychological, sexual, and commercial contexts, this book develops the transatlantic cultural history of this movement in popular music with fresh depth and connections.

Never a Dull Moment

Takin' Care of Business

Ellen Willis on Rock Music

Rock Music, Sport and the Politics of Pleasure

Popular Cultures

Right to Rock

The Republic of Rock

The Business of Niche Music

The first book of its kind, *Gender & Rock* introduces readers to how gender operates in multiple sites within rock culture, including its music, lyrics, imagery, performances, instruments, and business practices. Additionally, it explores how rock culture, despite a history of regressive gender politics, has provided a place for musicians and consumers to experiment with alternate identities and ways of being. Drawing on feminist and queer scholarship in popular music studies, musicology, cultural studies, sociology, performance studies, literary analysis, and media studies, *Gender & Rock* provides readers with a survey of the topics, theories, and methods necessary for understanding and conducting analyses of gender in rock culture. Via an intersectional approach, the book examines how the gendering of particular roles, practices, technologies, and institutions within rock culture is related to discourses of race, sexuality, age, and class.

Follows the musicians, engineers, technicians, and others involved in the making of a typical rock album, from initial concept through packaging and marketing, detailing the entire process of those involved

In his 1967 megahit "San Francisco," Scott McKenzie sang of "people in motion" coming from all across the country

to San Francisco, the white-hot center of rock music and anti-war protests. At the same time, another large group of young Americans was also in motion, less eagerly, heading for the jungles of Vietnam. Now, in *The Republic of Rock*, Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two generation-changing places--San Francisco and Vietnam. From the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military's use of rock music to "boost morale" in Vietnam, and the forgotten tale of a South Vietnamese rock band, *The Republic of Rock* shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today. Going beyond clichéd narratives about sixties music, Kramer argues that rock became a way for participants in the counterculture to think about what it meant to be an American citizen, a world citizen, a citizen-consumer, or a citizen-soldier. The music became a resource for grappling with the nature of democracy in larger systems of American power both domestically and globally. For anyone interested in the 1960s, popular music, and American culture and counterculture, *The Republic of Rock* offers new insight into the many ways rock music has shaped our ideas of individual freedom and collective belonging.

Providing the perfect balance of cultural and musical analysis, *Rock: Music, Culture, and Business* by Joseph G. Schloss, Larry Starr, and Christopher Waterman tells the full story of rock 'n' roll, from its earliest beginnings to today. **DISTINCTIVE FEATURES** * Balances the history of the music business and the impact of social and cultural movements on the story of rock * Enhanced coverage of contemporary rock music, including the impact of rap * Integrates lively pedagogy: --- Detailed listening guides highlighting the significant elements of more than forty key recordings --- More than 100 photos, many in full color --- Boldfaced key terms and a glossary * Robust support package: --- Instructor Resource CD containing a computerized Test Bank (978-0-19-975837-1) --- Companion Website (www.oup.com/us/schloss)

Dreaming in Middletown

Rock Music and the Politics of Identity

Music and the Rise of American Youth Culture

Understanding Popular Music Culture

Form As Harmony in Rock Music

The Black Rock Coalition and the Cultural Politics of Race

Machers And Rockers

Rock Music Counterculture in Russia

RockMusic, Culture, and BusinessOxford University Press, USA

From “Who Put the Bomp (in the Bomp, Bomp, Bomp)?” to a list of all song titles containing the word “werewolf,” Rock Music in American Popular Culture II: More Rock ‘n’Roll Resources continues where 1995’s Volume I left off. Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects, this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues, in social and political matters, and in key socialization activities. From marriage and sex to public schools and youth culture, readers discover how popular culture can be used to explore American values. As Authors B. Lee Cooper and Wayne S. Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena, they entertainingly and knowledgeably cover such topics as: answer songs--interchanges involving social events and lyrical commentaries as explored in response recordings horror films--translations and transformations of literary images and motion picture figures into popular song characters and tales public schools--images of formal educational practices and informal learning processes in popular song lyrics sex--suggestive tales and censorship challenges within the popular music realm war--examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II: More Rock ‘n’Roll Resources is nontechnical, written in a clear and concise fashion, and explores each topic thoroughly, with ample discographic and bibliographic resources provided for additional research. Arranged alphabetically for quick and easy reference to specific topics, the book is equally enjoyable to read straight through. Rock music fans, teachers, popular culture professors, music instructors, public librarians, sound recording archivists, sociologists, social critics, and journalists can all learn something, as the book shows them the cross-pollination of music and social life in the United States.

Author Jeremy Dale believes that too many businesses create an environment that encourages mediocrity and corporate norms that deliver lukewarm results at best. In The Punk Rock of Business, Dale offers a road map away from average and towards innovation through a mindset rooted in punk rock principles. In this fast-paced, actionable guidebook, readers will find: -Eight punk rock principles to help you redefine your place in the corporate world—for the better -A set of characteristics to strive for that will liberate you and accelerate your success -Countless examples—drawing on both the classic stories from the music genre's industry-changing legacy and Dale's years of business success—to illustrate these principles and characteristics in action -Straightforward lessons and actions to start taking today—right now—to break through corporate norms and build something greater Punk rockers had a cause. They aimed for authenticity and refused to conform. In doing so, they created a dramatic change that shook society to its core. It was a much needed wake-up call for the conservative part of the music industry. Jeremy Dale wants you to do the same in the business world, and in The Punk Rock of Business, he gives you the tools you need to accomplish that goal.

Collects Ellen Willis' writings on popular music from her career at the New Yorker and other publications.

Music and Citizenship in the Sixties Counterculture

Making Rock Music and Urban Life in Singapore

Rock and Rhapsodies

The Musical Language of Rock

The B-52's, R.E.M., and the Kids who Rocked Athens, Georgia

Risky Business

Rock 'n' Roll to Change the World

Rush, Rock Music and the Middle Class

When Jimi Hendrix died, the idea of a black man playing lead guitar in a rock band seemed exotic. Yet ten years earlier, Chuck Berry had stood among the most influential rock and roll performers. Why did rock and roll become white? Jack Hamilton challenges the racial categories that distort standard histories of rock music and the 60s revolution.

How does rock music impact culture? According to authors B. Lee Cooper and Wayne S. Haney, it is central to the definition of society and has had a great impact on shaping American culture. In *Rock Music in American Popular Culture*, insightful essays and book reviews explore ways popular culture items can be used to explore American values. This fascinating book is arranged alphabetically for quick and easy reference to specific topics, but the book is equally enjoyable to read straight through. The influence of rock era music is evident throughout the text, demonstrating how various topics in the popular culture field are interconnected. Students in popular culture survey courses and American studies classes will be fascinated by these unique explorations of how family businesses, games, nursery rhymes, rock and roll legends, and other musical ventures shed light on our society and how they have shaped American values over the years.

"Published originally by Plume in 1991, Rodger L. Brown's *Party Out of Bounds* is a cult classic. This twenty-fifth anniversary edition includes new photographs, a foreword by Charles Aaron, former editor and writer at SPIN magazine, and an essay on Athens, GA since the 'golden age' of Brown's story. *Party Out of Bounds* offers an insider's look at the phenomenon of an underground rock music culture springing from the Georgia college town of Athens. Brown uses his half-remembered memories to chronicle the 1970s and the 80s in Athens, and the spawning of such supergroups as The B-52's, Pylon, and R.E.M."--

The basement of a veteran shopping mall located in the central business district of Singapore affords opportunities to a group of amateur and semi-professional musicians, of different ethnicities, ages, and generations to make a sonic way of life. Based on five years of deep participatory experience, this multi-modal (text, musical composition, social media, performance) sonic ethnography is centered around a community of noisy people who make rock music within the constraints of urban life in Singapore. The heart and soul of this community is English Language rock and roll music pioneered in Singapore by several members of the 1960s legendary "beats and blues" band, The Straydogs, who continue to engage this community in a sonic way of life. Grounded in debates from sound studies, Ferzacca draws on Bruno Latour's ideas of the social--continually emergent, constantly in-the-making, "associations of heterogeneous elements" of human and non-human "mediators and intermediaries"--to portray a community entangled in the confounding relations between vernacular and national heritage projects. Music shops, music gear, music genres, sound, urban space, neighborhoods, State presence, performance venues, practice spaces, regional travel, local, national, regional, and sonic histories afford expected and unexpected opportunities for work, play, and meaning, in the contemporary music scene in this Southeast Asian city-state. The emergent quality of this deep sound is fiercely cosmopolitan, yet entirely Singaporean. What emerges is a vernacular heritage drawing upon Singapore's unique place in Southeast Asian and world history.

The Classic Rock and Roll Reader

Applying a Punk Rock Attitude in the Modern Business Era

The Music of Queen

The Show That Never Ends: The Rise and Fall of Prog Rock

Just Around Midnight

Music in Sound and Vision

Rock Brands

Rock Music

The unique ability of rock and roll to inspire fanatical support from its customers is undeniable; the loyalty showered upon the Rolling Stones, Elton John, Aerosmith, and others who create it, unmatched; and the lessons for corporate America,

endless. In the past, business leaders have looked to the successes of other firms to guide their own strategies for increasing market share and capturing more consumer attention, spending, and loyalty. However, in today's hyper-competitive marketplace, managers are looking for ways to shake, rattle, and roll corporate America's traditional marketing and branding mindset. In *Brands That Rock*, Roger Blackwell and Tina Stephan, co-authors of best-selling *Customers Rule!* and *From Mind To Market*, take readers behind the music to uncover how businesses can create brands that become adopted by culture and capture a long-term position in the marketplace. *Brands That Rock* takes a unique, behind-the-music look at how businesses can increase brand awareness, customer loyalty, and profits by implementing some of the same strategies that legendary bands have used to transform customers into fans and create deep, emotional connections with them. Aerosmith and Madonna offer insight into how to evolve a brand to remain relevant in the marketplace without alienating current fans, while the Rolling Stones and KISS prove that successful execution at all levels of the brand experience are key to capturing long-term loyalty. Stephan and Blackwell also examine how businesses, from Victoria's Secret and Wal-Mart to Cadillac and Kraft, have implemented 'rock and roll strategies' to become adopted by culture and secure fans in their own right. Filled with fun anecdotes and interviews from industry insiders, *Brands That Rock* will relate to managers who grew up with classic rock, showing them how to build iconic brands, and delight fans decade after decade. Roger D. Blackwell (Columbus, OH) is President of Roger Blackwell Associates, a consulting firm that works with Fortune 500 companies in the areas of consumer trends, strategy, e-commerce, and global business. A highly sought-after speaker, he is also Professor of Marketing at the Fisher College of Business at The Ohio State University. Tina Stephan (Columbus, OH and New York, NY) is Vice President of Roger Blackwell Associates. Together, they have collaborated on eight books, including *Customers Rule!* and *From Mind to Market*, and numerous articles and research projects.

This extensively revised and expanded fifth edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic

greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

"Gracyk grapples with the ways that rock shapes--limits and expands--our notions of who we can be in the world. [He] sees rock as a mass art, open-ended and open to diverse (but not unlimited) interpretations. Recordings reach millions, drawing people together in communities of listeners who respond viscerally to its sound and intellectually to its messages. As an art form that proclaims its emotional authenticity and resistance to convention, rock music constitutes part of the cultural apparatus from which individuals mold personal and political identities. Going to the heart of this relationship between the music's role in its performers' and fans' self-construction, Gracyk probes questions of gender and appropriation. How can a feminist be a Stones fan or a straight man enjoy the Indigo Girls? Does borrowing music that carries a "racial identity" always add up to exploitation, a charge leveled at Paul Simon's Graceland? Rang[es] through forty years of rock history and offer[s] a trove of anecdotes"--Publisher description.

In this book, native popular musicologists focus on their own popular music cultures from Germany, Austria and Switzerland for the first time: from subcultural to mainstream phenomena; from the 1950s to contemporary acts. Starting with an introduction and two chapters on the histories of German popular music and its study, the volume then concentrates on focused, detailed and yet concise close readings from different perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres such as Punk or Hip Hop. There are additional chapters on characteristically German developments within music media, journalism and the music industry. The book will contribute to a better understanding of German, Austrian and Swiss popular music, and will interconnect international and especially Anglo-American studies with German approaches. The book, as a consequence, will show close connections between global and local popular music cultures and diverse traditions of study.

Women, Music, Culture

Rock Me on the Water

1974-The Year Los Angeles Transformed Movies, Music, Television, and Politics

Inside the Business of Rock and Roll

More Rock 'n' Roll Resources

Rebel for God

Out of the Vinyl Deeps

Rock Music from Its Beginnings to the Mid-1970s

The basis for the new hit documentary 1971: The Year That Music Changed Everything, now streaming on Apple TV+. A rollicking look at 1971 - the busiest, most innovative and resonant year of the 70s, defined by the musical arrival of such stars as David Bowie, Pink Floyd, Led Zeppelin, and Joni Mitchell On New Year's Eve, 1970, Paul McCartney told his lawyers to issue the writ at the High Court in London, effectively ending The Beatles. You might say this was the last day of the pop era. The following day, which was a Friday, was 1971. You might say this was the first day of the rock era. And within the remaining 364 days of this monumental year, the world would hear Don McLean's "American Pie," The Rolling Stones' "Brown Sugar," The Who's "Baba O'Riley," Zeppelin's "Stairway to Heaven," Rod Stewart's "Maggie May," Marvin Gaye's "What's Going On," and more. David Hepworth, an ardent music fan and well regarded critic, was twenty-one in '71, the same age as many of the legendary artists who arrived on the scene. Taking us on a tour of the major moments, the events and songs of this remarkable year, he shows how musicians came together to form the perfect storm of rock and roll greatness, starting a musical era that would last longer than anyone predicted. Those who joined bands to escape things that lasted found themselves in a new age, its colossal start being part of the genre's staying power. Never a Dull Moment is more than a love song to the music of 1971. It's also an homage to the things that inspired art and artists alike. From Soul Train to The Godfather, hot pants to table tennis, Hepworth explores both the music and its landscapes, culminating in an epic story of rock and roll's best year.

Popular music in the twenty-first century is increasingly divided into niche markets. How do fans, musicians, and music industry executives define their markets' boundaries? What happens when musicians cross those boundaries? What can Christian music teach us about commercial popular music? In God Rock, Inc., Andrew Mall considers the aesthetic, commercial, ethical, and social boundaries of Christian popular music, from the late 1960s, when it emerged, through the 2010s. Drawing on ethnographic research, historical archives, interviews with music industry executives, and critical analyses of recordings, concerts, and music festival performances, Mall explores the tensions that have shaped this evolving market and frames broader questions

about commerce, ethics, resistance, and crossover in music that defines itself as outside the mainstream.

The role of motion pictures in the popularity of rock music became increasingly significant in the latter twentieth century. Rock music and its interaction with film is the subject of this significant book that re-examines and extends Serge Denisoff's pioneering observations of this relationship. Prior to Saturday Night Fever rock music had a limited role in the motion picture business. That movie's success, and the success of its soundtrack, began to change the silver screen. In 1983, with Flashdance, the situation drastically evolved and by 1984, ten soundtracks, many in the pop/rock genre, were certified platinum. Choosing which rock scores to discuss in this book was a challenging task. The authors made selections from seminal films such as The Graduate, Easy Rider, American Grafitti, Saturday Night Fever, Help!, and Dirty Dancing. However, many productions of the period are significant not because of their success, but because of their box office and record store failures. Risky Business chronicles the interaction of two major mediums of mass culture in the latter twentieth century. This book is essential for those interested in communications, popular culture, and social change.

Includes Bonus Content not included in the print edition! Unlikely tales are the most fun to tell. The long strange trip Eddie DeGarmo has experienced over a half century in the music business is full of such stories. From playing keyboards at 10 years old in his first 1960s Memphis rock and roll band in the shadow of Graceland and Johnny Cash, to his own massive tours filling auditoriums and stadiums around the world with DeGarmo and Key, one of the first Christian Rock bands. He successfully transitioned from his pioneering artist career to accomplished music executive co-founding trendsetting Forefront Records and discovered many ground breaking artists. Eddie then ascended to his role as president of the largest and most successful Gospel and Christian music publisher in the world, Capitol CMG Publishing. DeGarmo's ride has been one for the ages. He has embraced the changes life sent his way. He has shifted gears, changed the key, and kept rocking. Along the way, you will be inspired, motivated, laugh out loud, and maybe even be a little challenged in your walk of faith and life.

Sonic City

Perspectives on German Popular Music

Chess Records And The Business Of Rock & Roll

Notes from Underground

Star-making Machinery

1971 The Year That Rock Exploded

The Emergence of Rock and Roll

Rock Music in American Popular Culture

The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s is chock full of entertaining essays to inform and delight you about an era that shaped our culture and future musical trends. This unique book will surprise and enchant even the most zealous music buff with facts and information on the songs that reflected America's spirit and captured a nation's attention. The Classic Rock and Roll Reader is offbeat, somewhat irreverent, ironic, and anecdotal as it discusses hundreds of rock and non-rock compositions included in rock history era. The songs offer you information on: Rock's Not So Dull Predecessors (for example, "Bewitched, Bothered, and Bewildered" and "The Cry of the Wild Goose") The Pioneering Rock Songs (such as "Rock Around the Clock" and "Shake, Rattle, and Roll") Older Style Songs Amidst the Rocks (for example, "I Could Have Danced All Night" and "Rocky Mountain High") The Megastars and Megagroups (such as "Blue Suede Shoes," "Respect," and "Surfin'USA") The Best Songs that Never Made No. 1 (for example, "I Feel Good" and "Tie a Yellow Ribbon Round the Ole Oak Tree") The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s also examines the music which preceded early rock, the music which followed early rock, and the numerous non-rock songs which flourished during the classic rock period. A wide spectrum of music is discussed in well over 100 essays on various songs. Musicians, librarians, and the general audience will be taken back to the birth of rock and roll and the various contributing influences. Analyzing each song's place in rock history and giving some background about the artists, The Classic Rock and Roll Reader offers even the most avid music enthusiast new and unique information in this thorough and interesting guide.

"Rock and Rhapsodies is the first book-length musicological study of British rock band Queen. It primarily addresses the material written, recorded, and released between 1973 and 1991. The text provides readers with a nuanced analytical account of the group's songs and illuminates the varied the stylistic and historical contexts in which Queen's music was created. The key conceptual basis for the analysis is an idiolect, which refers to the distinct musical style of a single artist. Having documented the key features of Queen's idiolect, the book further explores the nature of specific musical characteristic and uses them to respond to a range of wider analytical and discursive issues as pertaining to style, genre, form, time, voice, and historiography. Rock and Rhapsodies comprises twelve chapters. The introduction documents Queen's place in scholarly literature and unfolds the principal analytical methodology. The following three chapters address the structural details of Queen's idiolect and songs, before analyzing the voices of Queen's singers. The vocal techniques are related to discourses of

authenticity and, in the case of Freddie Mercury, the queer voice. The five subsequent chapters identify the changing and myriad stylistic influences on Queen, as well as relate the band to the major rock movements of the 1970s: hard, glam, and progressive. The final chapter explores the replacement singers, Queen in wider popular media, and the influence of the band, since Mercury's death in 1991"--

The legendary critic and author of *Mystery Train* "ingeniously retells the tale of rock and roll" (*Publishers Weekly*, starred review). Unlike previous versions of rock 'n' roll history, this book omits almost every iconic performer and ignores the storied events and turning points everyone knows. Instead, in a daring stroke, Greil Marcus selects ten songs and dramatizes how each embodies rock 'n' roll as a thing in itself, in the story it tells, inhabits, and acts out—a new language, something new under the sun. "Transmission" by Joy Division. "All I Could Do Was Cry" by Etta James and then Beyoncé. "To Know Him Is to Love Him," first by the Teddy Bears and almost half a century later by Amy Winehouse. In Marcus's hands these and other songs tell the story of the music, which is, at bottom, the story of the desire for freedom in all its unruly and liberating glory. Slipping the constraints of chronology, Marcus braids together past and present, holding up to the light the ways that these striking songs fall through time and circumstance, gaining momentum and meaning, astonishing us by upending our presumptions and prejudices. This book, by a founder of contemporary rock criticism—and its most gifted and incisive practitioner—is destined to become an enduring classic. "One of the epic figures in rock writing."—*The New York Times Book Review* "Marcus is our greatest cultural critic, not only because of what he says but also, as with rock-and-roll itself, how he says it."—*The Washington Post* Winner of the Deems Taylor Virgil Thomson Award in Music Criticism, given by the American Society of Composers, Authors & Publishers

A portrait of the producer-and-artist relationships between Leonard Chess and famous blues and rock musicians discusses Chess's Jewish origins in Russia, his establishment of Chess Records, and his aggressive acquisition and promotion of such names as Muddy Waters, Bo Diddly, and Chuck Berry. 30,000 first printing.

I Wanna be Me

Glam Rock

Gender and Rock

Rock Music and British Society in the 1960s and 1970s

Brands That Rock

Rock & Roll Resources

Rock in Film

The Culture of Rock Music in Postsocialist Hungary

Rock and roll music evolved in the United States during the late 1940s and 1950s, as a combination of African American blues, country, pop, and gospel music produced a new musical genre. Even as it captured the ears of the nation, rock and roll was the subject of controversy and contention. The music intertwined with the social, political, and economic changes reshaping America and contributed to the rise of the youth culture that remains a potent cultural force today. A comprehensive understanding of post-World War II U.S. history would be incomplete without a basic knowledge of this cultural phenomenon and its widespread impact. In this short book, bolstered by primary source documents, Mitchell K. Hall explores the change in musical style represented by rock and roll, changes in technology and business practices, regional and racial implications of this new music, and the global influences of the music. *The Emergence of Rock and Roll* explains the huge influence that one cultural moment can have in the history of a nation.

In this exceptional cultural history, Atlantic Senior Editor Ronald Brownstein—“one of America's best political journalists (*The Economist*)—tells the kaleidoscopic story of one monumental year that marked the city of Los Angeles’ creative peak, a glittering moment when popular culture was ahead of politics in predicting what America would become. Los Angeles in 1974 exerted more influence over popular culture than any other city in America. Los Angeles that year, in fact, dominated popular culture more than it ever had before, or would again. Working in film, recording, and television studios around Sunset Boulevard, living in Brentwood and Beverly Hills or amid the flickering lights of the Hollywood Hills, a cluster of transformative talents produced an explosion in popular culture which reflected the demographic, social, and cultural realities of a changing America. At a time when Richard Nixon won two presidential elections with a message of backlash against the social changes unleashed by the sixties, popular culture was ahead of politics in predicting what America would become. The early 1970s in Los Angeles was the time and the place where conservatives definitively lost the battle to control popular culture. *Rock Me on the Water* traces the confluence of movies, music, television, and politics in Los Angeles month by month through that transformative, magical year. Ronald Brownstein reveals how 1974 represented a confrontation between a massive younger generation intent on change, and a political order rooted in the status quo. Today, we are again witnessing a generational cultural divide. Brownstein shows how the voices resistant to change may win the political battle for a time, but they cannot hold back the future.

Rock Brands: Selling Sound in a Media Saturated Culture, edited by Elizabeth Barfoot Christian, explores how different genres of popular music are branded and marketed today. The authors provide research explaining how established mainstream artists and bands, from Christian heavy metal bands to Kanye West to Marilyn Manson, are continuing to market themselves in an ever-changing technological world, and how such bands can use integrated marketing communication to effectively 'brand' themselves to prevent technology and delivery changes from stifling their success. Rock Brands further addresses the use of religious and political words and images to gain an audience, as well as the latest technological influences of gaming, reality television, and social networking websites.

In this insightful and timely book, author George Case shows how an important strain of rock music spoke as much to a working-class populist audience as to the rebellious youth audience we typically associate with this music, helping to reset the boundaries of left and right in American society.

Rock Music in American Popular Culture II

Up from the Underground

Party Out of Bounds

What Business Leaders Can Learn from the World of Rock and Roll

Selling Sound in a Media Saturated Culture

Music, Culture, and Business

The Punk Rock of Business

DIVAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

Canadian progressive rock band Rush was the voice of the suburban middle class. In this book, Chris McDonald assesses the band's impact on popular music and its legacy for legions of fans. McDonald explores the ways in which Rush's critique of suburban life—and its strategies for escape—reflected middle-class aspirations and anxieties, while its performances manifested the dialectic in prog rock between discipline and austerity, and the desire for spectacle and excess. The band's reception reflected the internal struggles of the middle class over cultural status. Critics cavalierly dismissed, or apologetically praised, Rush's music for its middlebrow

leanings. McDonald's wide-ranging musical and cultural analysis sheds light on one of the most successful and enduring rock bands of the 1970s and 1980s.

"The author's style is breezy and likable, but many of his references to Australian music and sports concepts and studies will be unfamiliar to readers in the U.S. The latter fact may be a good reason for reading the book, as means of testing the generality of accepted thought about sport and music." --Choice "Relentlessly intelligent, at once critical and respectful of its subjects, and carefully documented, David Rowe's book is especially useful for working through the bipolar opposition between theories of power and theories of resistance, between large-scale political economic domination and localized oppositional readings. Forceful and pointed, yet accepting a degree of inconclusiveness, Rowe works through the complete range of relevant theoretical formulations and conflicting real-world forces. Rowe's theoretical sophistication is a godsend. He knows and enjoys the pleasures of his subjects but examines them with demanding originality. Never content with the easy or the obvious, this work marks a significant advance in cultural theory and application. Popular Cultures places David Rowe in the first-rank of cultural theorists." --Michael Real, Telecommunications and Film Department, San Diego State University Rock music and sport are the pulse of Popular Cultures, a fascinating examination of the interrelations between economics, ideology, and culture. This book gives the reader a unique insight into the dynamics of rock music and sport, discussing how they encompass the contradictory elements of popular culture. Using punk rock music as a case study, author David Rowe analyzes it in terms of production, practical consciousness, and symbolic expression--a blending of cultural studies and political economy. Using rock music and sport as case studies, the author effectively combines economics, culture, and popular forms of recreation. Thus, this book is essential reading for students and researchers in popular culture, cultural studies, leisure studies, sociology, communication, and related fields of study.

An Introduction