
Think Rock Kevin Dettmar

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BOYER MELTON

Speaking in the Public Sphere Simon and Schuster

A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

Light Come Shining Bloomsbury Publishing USA

One of our great essayists and journalists—the Dean of American Rock Critics, Robert Christgau—takes us on a heady tour through his life and times in this vividly atmospheric and visceral memoir that is both a love letter to a New York long past and a tribute to the transformative power of art. Lifelong New Yorker Robert Christgau has been writing about pop culture since he was twelve and getting paid for it since he was twenty-two, covering rock for *Esquire* in its heyday and personifying the music beat at the *Village Voice* for over three decades. Christgau listened to Alan Freed howl about rock ‘n’ roll before Elvis, settled east of Manhattan’s Avenue B forty years before it was cool, witnessed

Monterey and Woodstock and Chicago ‘68, and the first abortion speak-out. He’s caught Coltrane in the East Village, Muddy Waters in Chicago, Otis Redding at the Apollo, the Dead in the Haight, Janis Joplin at the Fillmore, the Rolling Stones at the Garden, the Clash in Leeds, Grandmaster Flash in Times Square, and every punk band you can think of at CBGB. Christgau chronicled many of the key cultural shifts of the last half century and revolutionized the cultural status of the music critic in the process. *Going Into the City* is a look back at the upbringing that grounded him, the history that transformed him, and the music, books, and films that showed him the way. Like Alfred Kazin’s *A Walker in the City*, E. B. White’s *Here Is New York*, Joseph Mitchell’s *Up in the Old Hotel*, and Patti Smith’s *Just Kids*, it is a loving portrait of a lost New York. It’s an homage to the city of Christgau’s youth from Queens to the Lower East Side—a city that exists mostly in memory today. And it’s a love story about the Greenwich Village girl who roamed this realm of possibility with him.

David Bowie's Diamond Dogs Columbia University Press

Sharing a close bond that supersedes other relationships, Nic, a fiercely reclusive musician; and Denise, his dedicated sister and solitary audience member, become increasingly isolated in the wake of Nic's obsessive work, a situation that grows vulnerable as the siblings age. By the National Book Award-nominated author of *Eat the Document*.

Another Little Piece of My Heart Harvard University Press
Rock and Romanticism: Post-Punk, Goth, and Metal as Dark Romanticisms explores the relationships among the musical genres of post-punk, goth, and metal and American and European Romanticisms traditionally understood. It argues that these contemporary forms of music are not only influenced by but are an expression of Romanticism continuous with their eighteenth- and nineteenth-century influences. Figures such as Blake, Wordsworth, Coleridge, Byron, Keats, Mary Shelley, Percy Shelley, Friedrich, Schlegel, and Hoffman are brought alongside the music and visual aesthetics of the Rolling Stones, the New Romantics, the Pretenders, Joy Division, Nick Cave, Tom Verlaine, emo, Eminem, My Dying Bride, and Norwegian black metal to explore the ways that Romanticism continues into the present in all of its varying forms and expressions.

Going into the City Bloomsbury Publishing USA

The *Rock History Reader* is an eclectic compilation of readings that tells the history of rock as it has been received and explained as a social and musical practice throughout its six decade history. The readings range from the vivid autobiographical accounts of such rock icons as Ronnie Spector and David Lee Roth to the writings of noted rock critics like Lester Bangs and Chuck Klosterman. It also includes a variety of

selections from media critics, musicologists, fanzine writers, legal experts, sociologists and prominent political figures. Many entries also deal specifically with distinctive styles such as Motown, punk, disco, grunge, rap and indie rock. Each entry includes headnotes, which place it in its historical context. This second edition includes new readings on the early years of rhythm & blues and rock 'n' roll, as well as entries on payola, mods, the rise of FM rock, progressive rock and the PMRC congressional hearings. In addition, there is a wealth of new material on the 2000s that explores such relatively recent developments as emo, mash ups, the explosion of internet culture and new media, and iconic figures like Radiohead and Lady Gaga. With numerous readings that delve into the often explosive issues surrounding censorship, copyright, race relations, feminism, youth subcultures, and the meaning of musical value, *The Rock History Reader* continues to appeal to scholars and students from a variety of disciplines.

Think Rock MIT Press

From a Los Angeles hospital bed, equipped with little more than a laptop and a stack of records, James "J Dilla" Yancey crafted a set of tracks that would forever change the way beatmakers viewed their artform. The songs on *Donuts* are not hip hop music as "hip hop music" is typically defined; they careen and crash into each other, in one moment noisy and abrasive, gorgeous and heartbreaking the next. The samples and melodies tell the story of a man coming to terms with his declining health, a final love letter to the family and friends he was leaving behind. As a prolific producer with a voracious appetite for the history and mechanics of the music he loved, J Dilla knew the records that

went into constructing Donuts inside and out. He could have taken them all and made a much different, more accessible album. If the widely accepted view is that his final work is a record about dying, the question becomes why did he make this record about dying? Drawing from philosophy, critical theory and musicology, as well as Dilla's own musical catalogue, Jordan Ferguson shows that the contradictory, irascible and confrontational music found on Donuts is as much a result of an artist's declining health as it is an example of what scholars call "late style," placing the album in a musical tradition that stretches back centuries.

The Poetry of Pop University of North Georgia

On October 13, 2016, Bob Dylan was awarded the Nobel Prize in Literature, recognizing his countless contributions to music and letters over the last fifty years. Some months later, he delivered an acceptance lecture that is now memorialized in book form. In 'The Nobel Lecture', Dylan reflects on his life and experience with literature, providing both a rare artistic statement and an intimate look at a uniquely American icon. From finding inspiration in the music of Buddy Holly and Leadbelly to the works of literature that helped shape his own approach to writing - 'The Odyssey', 'Moby-Dick', and 'All Quiet on the Western Front' - this is Dylan like you've never seen him before.

Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes] Taylor Creative Management

Rock and roll's death has been forecast nearly since its birth; the country song "The Death of Rock and Roll" appeared in September 1956, showing that the music had already outraged a

more conservative listening audience. Is Rock Dead? sets out to explore the varied and sometimes conflicting ways in which the death of rock has been discussed both within the discourse of popular music and American culture. If rock is dead, when did it die? Who killed it? Why do rock journalists lament its passing? Has its academic acceptance stabbed it in the back or resuscitated an otherwise lifeless corpse? Why is rock music the music that conservatives love to hate? On the other side of the coin, how have rock's biggest fans helped nail shut the coffin? Does rock feed on its own death-and-rebirth? Finally, what signs of life are there showing that rock, in fact, is surviving? Is Rock Dead? will appeal to all those who take seriously the notion that rock is a serious musical form. It will appeal to students of popular music and culture, and all those who have ever spun a 45, cranked up the radio, or strummed an air guitar.

The World of Bob Dylan Cambridge University Press

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.

Think Rock Harvard University Press

From the author of L.A. Weather comes "a whimsical, humorous, and passionate mystery that explores the love and hurt of a father and daughter on the run" (Jorge Ramos, News Anchor for Univision). "1,001 nights in a Mexicali women's prison . . . González and Daughter Trucking Co. is about our compulsion to make events into stories and stories into bridges of

understanding.”—John Sayles, Screenwriter and Director Serving a sentence in a prison in Mexico, Libertad González finds a clever way to pass the time with the weekly Library Club, reading to her fellow inmates from whatever books she can find in the prison’s meager supply. The story that emerges, though, has nothing to do with the words printed on the pages. She tells of a former literature professor and fugitive of the Mexican government who reinvents himself as a trucker in the United States. There he falls in love with a wild woman with whom he shares his truck and his life—that is until Joaquín González unexpectedly finds himself alone on the road with a baby girl and González & Daughter Trucking Co. is born. Joaquín and his daughter make the cab of an 18-wheeler their home, sharing everything—adventures, books, truck-stop chow, and memories of the girl’s mother—until one day the girl grows into a woman, and a chance encounter with one man causes her to rebel against another. With her stories, Libertad enthralles a group of female prisoners every bit as eccentric as the tales she tells. In *González and Daughter Trucking Co.*, bestselling author María Amparo Escandón seamlessly blends together these elements into one compelling and unexpected conclusion that will have you cheering for Libertad and filled with joy.

Post-Punk, Goth, and Metal as Dark Romanticisms Yale University Press

Consistently praised as the best book of its kind, *Listen* uses readable, enjoyable prose and the highest quality recordings to introduce students to the art of focused listening. Captivating discussions and concise "Listening Charts" guide students through important musical works and cultivate listening skills.

With informative images, useful historical and cultural background, and interesting biographical information, the text continues to offer students the best preparation to appreciate the styles and traditions of Western music. The seventh edition of *Listen* is more accessible than ever before with new, more teachable listening examples and a more focused and streamlined introduction to music fundamentals. An expanded range of formats for the text and recordings—including a new, affordable streaming music option and a new, all-inclusive e-book—gives you more flexible choices and more ways to listen. *Hawkwind: Days Of The Underground* Rowman & Littlefield Following hard on the explosion of British punk, in 1979 Gang of Four produced post-punk's smartest record, *Entertainment!* For the first time, a band wedded punk's angry energy to funk's propulsive beats-and used that music to put across lyrics that brought a heady mixture of Marxist theory and situationism to exposing the cultural politics of everyday life. But for an American college student from the suburbs-and, one expects, for many, many others, including British youth-Jon King's and Andy Gill's mumbled lyrics were often all but unintelligible. Political rock 'n' roll is always something of an oxymoron: rock audiences by and large don't tune in to be lectured to. But what can it mean that a band that made pop songs as political theory actively resisted making that theory legible? Coming to terms with the impact of *Entertainment!* requires us to take the mondegreen-the misunderstood lyric-seriously. The old joke has it that the title of R.E.M.'s debut album should have been not *Murmur*, but *Mumble*: true, so far as it goes. But that's the title, too, of rock 'n' roll's Greatest Hits compilation-and that strategic inarticulateness

itself, which creates such an important role for the listener, has an important politics.

The Rock History Reader Yale University Press

THINK ROCK is the first Music title in the THINK series. It is designed for an introduction to rock music course for the non-music major at an economical price. Taking a chronological approach, it offers a basic introduction to the key eras, performers, and songs that shaped rock music. THINK ROCK is a full history, beginning with pre-rock styles and covering all styles right up to today's latest sounds. In addition to the music itself, THINK ROCK addresses the rich cultural history of the rock era, and how social/cultural events shaped rock and were shaped by it. The book is richly illustrated with period photographs and reproductions of album covers and concert posters. An open access companion website is available with THINK ROCK at www.thethinkspot.com.

Stone Arabia Macmillan

In the music industry, the days of deals in smoke-filled back rooms are all but over. Artist development happens on the streets, not at major labels. And the old-school "professional" managers are stepping down, one by one, to cozy retirements funded by decades of commissions from successful clients. With fewer and fewer "lifelines" available to take on new clients, what's an emerging artist to do? Likewise, how does an aspiring artist manager get a start without the connections and influence required of their predecessors? Music business manager and consultant Joe Taylor Jr. set out to answer these questions for a member of his staff. The result? Over 160 pages of nuts-and-bolts advice for the novice music manager, or for any musician looking

to boost their success team by adding homegrown management to the mix.

Pass Over Harper Collins

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

discovering the magnitude and magnificence of the Stones' music, stardom, and legacy.

Writing, Reading, and Thinking about Culture and Its Contexts Bloomsbury Publishing USA

A towering figure in American culture and a global twentieth-century icon, Bob Dylan has been at the centre of American life for over forty years. The Cambridge Companion to Bob Dylan brings fresh insights into the imposing range of Dylan's creative output. The first Part approaches Dylan's output thematically, tracing the evolution of Dylan's writing and his engagement with American popular music, religion, politics, fame, and his work as a songwriter and performer. Essays in Part II analyse his landmark albums to examine the consummate artistry of Dylan's most accomplished studio releases. As a writer Dylan has courageously chronicled and interpreted many of the cultural upheavals in America since World War II. This book will be invaluable both as a guide for students of Dylan and twentieth-century culture, and for his fans, providing a set of new perspectives on a much-loved writer and composer.

Writing and Literature Springer

This Element examines a watershed moment in the recent history of digital publishing through a case study of the pre-web, serious hypertext periodical, the Eastgate Quarterly Review of Hypertext (1994-1995). Early hypertext writing relied on standalone, mainframe computers and specialized authoring software. With the Web launching as a mass distribution platform, EQRH faced a fast-evolving technological landscape, paired with an emergent gift and open access economy. Its non-linear writing experiments afford key insights into historical, medium-specific authoring

practices. Access constraints have left EQRH under-researched and threatened by obsolescence. To address this challenge, this study offers platform-specific analyses of all the EQRH's cross-media materials, including works that have hitherto escaped scholarly attention. It deploys a form of conceptually oral ethno-historiography: the lore of electronic literature. The Element deepens our understanding of the North American publishing industry's history and contributes to the overdue preservation of early digital writing.

A Road Novel with Literary License Lulu.com

In the age of Buzzfeeds, hashtags, and Tweets, students are increasingly favoring conversational writing and regarding academic writing as less pertinent in their personal lives, education, and future careers. *Writing and Literature: Composition as Inquiry, Learning, Thinking and Communication* connects students with works and exercises and promotes student learning that is kairotic and constructive. Dr. Tanya Long Bennett, professor of English at the University of North Georgia, poses questions that encourage active rather than passive learning. Furthering ideas presented in *Contribute a Verse: A Guide to First-Year Composition* as a complimentary companion, *Writing and Literature* builds a new conversation covering various genres of literature and writing. Students learn the various writing styles appropriate for analyzing, addressing, and critiquing these genres including poetry, novels, dramas, and research writing. The text and its pairing of helpful visual aids throughout emphasizes the importance of critical reading and analysis in producing a successful composition. *Writing and Literature* is a refreshing textbook that links learning, literature,

and life.

J Dilla's Donuts Cambridge University Press

Gerald Graff argues that our schools and colleges make the intellectual life seem more opaque, narrowly specialized, and beyond normal learning capacities than it is or needs to be. Left clueless in the academic world, many students view the life of the mind as a secret society for which only an elite few qualify. In a refreshing departure from standard diatribes against academia, Graff shows how academic unintelligibility is unwittingly reinforced not only by academic jargon and obscure writing, but by the disconnection of the curriculum and the failure to exploit the many connections between academia and popular culture. Finally, Graff offers a wealth of practical suggestions for making the culture of ideas and arguments more accessible to students, showing how students can enter the public debates that

permeate their lives.

How Schooling Obscures the Life of the Mind Routledge

THINK ROCK is the first Music title in the THINK series. It is designed for an introduction to rock music course for the non-music major at an economical price. Taking a chronological approach, it offers a basic introduction to the key eras, performers, and songs that shaped rock music. THINK ROCK is a full history, beginning with pre-rock styles and covering all styles right up to today's latest sounds. In addition to the music itself, THINK ROCK addresses the rich cultural history of the rock era, and how social/cultural events shaped rock and were shaped by it. The book is richly illustrated with period photographs and reproductions of album covers and concert posters. An open access companion website is available with THINK ROCK at www.thethinkspot.com.