

# FILE PDF THE POETICS OF ROCK CUTTING TRACKS MAKING RECORDS

## **The Poetics of Rock**

After a hundred years of recording, the process of making records is still mysterious to most people who listen to them. Records hold a fundamental place in the dynamics of modern musical life, but what do they represent? Are they documents? Snapshots? Artworks? Fetishes? Commodities? Conveniences? The Poetics of Rock is a fascinating exploration of recording consciousness and compositional process from the perspective of those who make records. In it, Albin Zak examines the crucial roles played by recording technologies in the construction of rock music and shows how songwriters, musicians, engineers, and producers contribute to the creative project, and how they all leave their mark on the finished work. Zak shapes an image of the compositional milieu by exploring its elements and discussing the issues and concerns faced by artists. Using their testimony to illuminate the nature of record making and of records themselves, he shows that the art of making rock records is a collaborative compositional process that includes many skills and sensibilities not traditionally associated with musical composition. Zak connects all the topics--whether technical, conceptual, aesthetic, or historical--with specific artists and recordings and illustrates them with citations from artists and with musical examples. In lively and engaging prose, The Poetics of Rock brilliantly illustrates how the musical energy from a moment of human expression translates into a musical work wrought in sound.

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## **The Poetics of Rock**

"Albin Zak's *The Poetics of Rock* is a brilliant and original study of how studio recordings of rock music have introduced an entirely new dimension of music composition. Bristling with acute insights and interpretations, this book should provide engaging reading for any serious student, scholar, or aficionado of rock, of composition, or of modern music culture in general."--Peter Manuel, author of *Cassette Culture: Popular Music and Technology in North India*

"In *The Poetics of Rock*, Albin Zak offers an expert guide to how records are made, not only outlining in detail technical practices and procedures in a comprehensible way, but also thoughtfully engaging the myriad of aesthetic and musical issues that recording raises. This masterful study opens up important new areas of concern for rock and is a must-read for all scholars concerned with popular music and criticism."--John Covach, editor of *Understanding Rock: Essays in Musical Analysis*

## **Rock on Record**

An introductory textbook for Rock Music Appreciation and History courses, *Rock on Record* traces the story of rock from the late 1940s through the pre-rock styles of the 1950s to rock in its heyday in the 1960s and, then follows its continued growth in the 1970s and early 1980s. *Rock on Record* puts listening first, teaching students how to listen to key recordings in the rock repertoire. The book opens with general guidance on how to listen to a recording as well as an overview of the song structures commonly used by rock songwriters. Then, in twenty-two chronological sections, Albin J. Zak provides historical context for each new genre or style, discussing its key recordings and performers and its impact on the artists who followed. Zak analyzes seventy-three recordings using easy-to-follow listening guides, giving students the tools they will need to enhance their enjoyment and understanding while also highlighting a wide range of examples that illustrate the richness of the rock repertory. *Rock on Record* examines how rock changed American culture and encourages students to explore further on their own.

## **I Don't Sound Like Nobody**

A definitive study of the most important decade in post-World War II popular music history

## **I Don't Sound Like Nobody**

The 1950s marked a radical transformation in American popular music, as the nation drifted away from its love affair with big band swing to embrace the unschooled and unruly new sounds of rock 'n' roll. The sudden flood of records from the margins of the music industry left impressions on the pop soundscape that would eventually reshape long-established listening habits and expectations, as well as conventions of songwriting, performance, and recording. When Elvis Presley claimed, "I don't sound like nobody," a year before he made his first commercial record, he was unwittingly articulating a musical Zeitgeist. The central story line of *I Don't Sound Like Nobody* is change itself. The book's characters include not just performers but engineers, producers, songwriters, label owners, and radio personalities--all of them key players in the decade's musical transformation. Written in engaging, accessible prose, Albin Zak's *I Don't Sound Like Nobody* is the first book to approach musical and historical issues of the 1950s through the lens of recordings and to fashion a compelling story of the birth of a new musical language. The book belongs on the shelf of every modern music aficionado and every scholar of rock 'n' roll. Albin J. Zak III is Associate Professor and Chair of the Department of Music at the University at Albany, State University of New York. He is the editor of *The Velvet Underground Companion* and the author of *The Poetics of Rock: Cutting Tracks, Making Records*, a groundbreaking study of rock music production. Zak is also a recording engineer, record producer, songwriter, singer, and guitarist. Keywords: rock and roll, nineteen-fifties, sound recording, radio, popular music.

## **Creativity in the Recording Studio**

Paul Thompson offers an alternative take on the romanticized and mythologized process of record-making.

Side A illustrates how creativity arises out of a system in action, and introduces the history, culture, traditions and institutions that contribute to the process of commercial record production. Side B demonstrates this system in action during the central tasks of songwriting, performing, engineering and producing. Using examples from John Lennon, David Bowie, Tupac Shakur, Björk, Marta Salogni, Sylvia Massy and Rick Rubin, each chapter takes the reader inside a different part of the commercial record production process and uncovers the interactive and interrelated multitude of factors involved in each creative task.

## **The Art of Record Production**

The playback of recordings is the primary means of experiencing music in contemporary society, and in recent years 'classical' musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally. Record production can, indeed, be treated as part of the creative process of composition. At the same time, training in the use of these forms of technology has moved from an apprentice-based system into university education. Musical education and music research are thus intersecting to produce a new academic field: the history and analysis of the production of recorded music. This book is designed as a general introductory reader, a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music. The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field. The book is divided into three sections covering historical approaches, theoretical approaches and case studies and practice. There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals. This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice-based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress.

## **Nineteenth-Century Music**

This magnificent survey of the most popular period in music history is an extended essay embracing music, aesthetics, social history, and politics, by one of the keenest minds writing on music in the world today. Dahlhaus organizes his book around \"watershed\" years--for example, 1830, the year of the July Revolution in France, and around which coalesce the \"demise of the age of art\" proclaimed by Heine, the musical consequences of the deaths of Beethoven and Schubert, the simultaneous and dramatic appearance of Chopin and Liszt, Berlioz and Meyerbeer, and Schumann and Mendelssohn. But he keeps us constantly on guard against generalization and cliché. Cherished concepts like Romanticism, tradition, nationalism vs. universality, the musical culture of the bourgeoisie, are put to pointed reevaluation. Always demonstrating the interest in socio-historical influences that is the hallmark of his work, Dahlhaus reminds us of the contradictions, interrelationships, psychological nuances, and riches of musical character and musical life. Nineteenth-Century Music contains 90 illustrations, the collected captions of which come close to providing a summary of the work and the author's methods. Technical language is kept to a minimum, but while remaining accessible, Dahlhaus challenges, braces, and excites. This is a landmark study that no one seriously interested in music and nineteenth-century European culture will be able to ignore.

## **Pop-Culture Pedagogy in the Music Classroom**

Teachers the world over are discovering the importance and benefits of incorporating popular culture into the music classroom. The cultural prevalence and the students' familiarity with recorded music, videos, games, and other increasingly accessible multimedia materials help enliven course content and foster interactive learning and participation. Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube provides ideas and techniques for teaching music classes using elements of popular culture that resonate with students' everyday lives. From popular songs and genres to covers, mixes, and mashups; from video games such as Dance Dance Revolution and Guitar Hero to television shows like American Idol, this exciting collection offers pedagogical models for incorporating pop culture and its associated

technologies into a wide variety of music courses. Biamonte has collected well-rounded essays that consider a variety of applications. After an introduction, the essays are organized in 3 sections. The first addresses general tools and technology that can be incorporated into almost any music class: sound-mixing techniques and the benefits of using iPods and YouTube. The middle section uses popular songs, video games, or other aspects of pop culture to demonstrate music-theory topics or to develop ear-training and rhythmic skills. The final section examines the musical, lyrical, or visual content in popular songs, genres, or videos as a point of departure for addressing broader issues and contexts. Each chapter contains notes and a bibliography, and two comprehensive appendixes list popular song examples for teaching harmony, melody, and rhythm. Two indexes cross-reference the material by title and by general subject. While written with college and secondary-school teachers in mind, the methods and materials presented here can be adapted to any educational level.

## **The Oxford Handbook of Music Making and Leisure**

"Music has been a vital part of leisure activity across time and cultures. Contemporary commodification, commercialization, and consumerism, however, have created a chasm between conceptualizations of music making and numerous realities in our world. From a broad range of perspectives and approaches, this handbook explores avocational involvement with music as an integral part of the human condition. The chapters in *The Oxford Handbook of Music Making and Leisure* present myriad ways for reconsidering and refocusing attention back on the rich, exciting, and emotionally charged ways in which people of all ages make time for making music. The contexts discussed are broadly Western, including an eclectic variety of voices from scholars across fields and disciplines, framing complex and multifaceted phenomena that may be helpfully, enlighteningly, and perhaps provocatively framed as music making and leisure. This volume may be viewed as an attempt to reclaim music making and leisure as a serious concern for, amongst others, policy makers, scholars, and educators who perhaps risk eliding some or even most of the ways in which music - a vital part of human existence - is integrated into the everyday lives of people. As such, this handbook looks beyond the obvious, asking readers to consider anew, "What might we see when we think of music making as leisure?" --publisher's website

## **Download! How The Internet Transformed The Record Business**

"Industry expert Phil Hardy has outdone himself with the splendid, piecing *Download!*" – *Record Collector*  
*Download!* chronicles of the making of the new record industry, from the boom years of the CD revolution of the late 1980s to the crisis of the present day, with particular stress on the last decade. Following the actions and reactions of the major international record companies as they ploughed their way through the digital revolution, bewildered by the fleet-of-foot digital innovators who were far more responsive to the changing marketing conditions. *Download!* delves even further into the structural change that has, almost surreptitiously, taken place, within the music business. A change that has left the captains of the record industry as unable to act as they were unwilling to act.

## **Global Glam and Popular Music**

This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Focus is given to a number of representative artists, bands, and movements, as well as national, regional, and cultural contexts from around the globe.

Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Glam rock, in its original, term-defining inception, had its birth in the UK in 1970/71, and featured at its forefront acts such as David Bowie, T. Rex, Slade, and Roxy Music. Termed "glitter rock" in the US, stateside artists included Alice Cooper, Suzi Quatro, The New York Dolls, and Kiss. In a global context, glam is represented in many other cultures, where the influences of early glam rock can be seen clearly. In this book, glam exists at the intersections of

glam rock and other styles (e.g., punk, metal, disco, goth). Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture.

## **Career Coach**

Whether students dream of pursuing a singing career or becoming a big music producer, Ferguson Career Coach: Managing Your Career in the Music Industry offers practical tips for success in this highly competitive business. Author Shelly Field provides her own insider knowledge from years of experience in this field, as well as basic advice, industry secrets, and tips for readers looking to enter and excel in the exciting music industry. Personal experiences of successful professionals complete this extensive guide. Chapters include: Plan for Success in the Music Industry Job Search Strategies Tools for Success Getting Your Foot in the Door Marketing Yourself for Success Succeeding in the Workplace Succeeding in the Talent End of the Industry.

## **Popular Music Theory and Analysis**

Popular Music Theory and Analysis: A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music. This annotated bibliography is an exhaustive catalog of music-theoretical and musicological works that is searchable by subject, genre, and song title. It will support emerging scholarship and inquiry for future research on popular music.

## **Coproduction**

Coproduction is dedicated specifically to the study of an emerging field in music production musicology. It explores the limits of what this field might be, from the workings of a few individuals producing music together in the studio, to vast contributions of whole societies producing popular music. Taking a wide-ranging approach to examining the field, Coproduction looks through multiple formats including essays, interviews, and case studies, with analysis and commentary of coproduction experiences at Abbey Road studios. It does so by examining multiple disciplines from social science and coproduction in mental health, to philosophy and mathematics. At its extremes (which is the extreme middle and not the blunt 'cutting edge') the authors attempt to produce every song in their development of an all-encompassing pop music concept, peculiarly called Toast theory. In attempting to unite the pragmatic collaborative patterns of Vera John-Steiner with philosophical postmodernist concepts of connection, Coproduction has something to offer readers interested in the traditional workings of teams of producers, as well as those seeking to understand the wider philosophy of collaboration in music production.

## **Music Production Cultures**

Music Production Cultures draws on interviews with international educators, surveys completed by students of music production from around the globe, doctoral research findings and contextualised career experiences from the author as a celebrated music producer to explore how effective learning environments can be created for popular music production in higher education. Acknowledging the musical, technological and social diversity in global popular music production practice, this book highlights the integral elements that educators and their institutions must consider in order to provide high-quality and relevant education for the students of today and into the future. Offering concepts, approaches and practices to be integrated into diverse music production pedagogical frameworks in higher education, this book considers the pedagogical approaches and goals that bridge music production education to the industry, using examples and insights from international educators throughout as well as lesson plan examples for instructors. Music Production

Cultures develops a foundation of practice to inform teachers designing equitable, diverse and inclusive pedagogies that are dependent on the musical, cultural and social influences of their students. This is an invaluable resource for educators and researchers in the area of audio education looking to develop their pedagogical strategies.

## **Live and Recorded**

This book uncovers how music experience—live and recorded—is changing along with the use of digital technology in the 2000s. Focussing on the Nordic region, this volume utilizes the theory of mentalization: the capacity to perceive and interpret what others are thinking and feeling, and applies it to the analysis of mediated forms of agency in popular music. The rise of new media in music production has enabled sound recording and processing to occur more rapidly and in more places, including the live concert stage. Digital technology has also introduced new distribution and consumption technologies that allow record listening to be more closely linked to the live music experience. The use of digital technology has therefore facilitated an expanding range of activities and experiences with music. Here, Yngvar Kjus addresses a topic that has a truly global reach that is of interest to scholars of musicology, media studies and technology studies.

## **Recording Culture**

Drawing on his ethnographic research at powwow grounds and in recording studios, Christopher A. Scales examines the ways that powwow drum groups have utilized recording technology in the late twentieth and early twenty-first centuries, the unique aesthetic principles of recorded powwow music, and the relationships between drum groups and the Native music labels and recording studios.

## **The Ashgate Research Companion to Popular Musicology**

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

## **The Oxford Handbook of Music and Virtuality**

This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae, subjectivities, and identities in a virtual world.

## **Neil Young and the Poetics of Energy**

A provocative, multifaceted look at a rock icon.

## **Categorizing Sound**

"Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, Categorizing Sound presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced."--Provided by publisher.

## **Turn On, Tune In, Drift Off**

Turn On, Tune In, Drift Off: Ambient Music's Psychedelic Past rethinks the history and socioaesthetics of ambient music as a popular genre with roots in the psychedelic countercultures of the late twentieth century. Victor Szabo reveals how anglophone audio producers and DJs between the mid-1960s and century's end commodified drone- and loop-based records as "ambient audio": slow, spare, spacious audio sold as artful personal media for creating atmosphere, fostering contemplation, transforming awareness, and stilling the body. The book takes a trip through landmark ambient audio productions and related discourses, including marketing rhetoric, artist manifestos and interviews, and music criticism, that during this time plotted the conventions of what became known as ambient music. These productions include nature sounds records, experimental avant-garde pieces, "space music" radio, psychedelic and cosmic rock albums, electronic dance music compilations, and of course, explicitly "ambient" music, all of which popularized ambient audio through vivid atmospheric concepts. In paying special attention to the sound of ambient audio; to ambient audio's relationship with the psychedelic, New Age, and rave countercultures of the US and UK; and to the coincident evolution of therapeutic audio and "head music" across alternative media and independent music markets, this history resituates ambient music as a hip highbrow framing and stylization of ongoing practices in crafting audio to alter consciousness, comportment, and mood. In so doing, Turn On, Tune In, Drift Off illuminates the social and aesthetic rifts and alliances informing one of today's most popular musical experimentalisms.

## **Live Music in America**

When the Swedish concert singer Jenny Lind toured the U.S. in 1850, she became the prototype for the modern pop star. Meanwhile, her manager, P.T. Barnum, became the prototype for another figure of enduring significance: the pop culture impresario. Starting with Lind's fabled U.S. tour and winding all the way into the twenty-first century, Live Music in America surveys the ongoing impact and changing conditions of live music performance in the U.S. It covers a range of historic performances, from the Fisk Jubilee Singers expanding the sphere of African American music in the 1870s, to Benny Goodman bringing swing to Carnegie Hall in 1938, to 1952's Moondog Coronation Ball in Cleveland - arguably the first rock and roll concert - to Beyoncé's boundary-shattering performance at the 2018 Coachella festival. More than that, the book details the roles played by performers, audiences, media commentators, and a variety of live music producers (promoters, agents, sound and stage technicians) in shaping what live music means and how it has evolved. Live Music in America connects what occurs behind the scenes to what takes place on stage to highlight the ways in which live music is very deliberately produced and does not just spontaneously materialize. Along the way, author Steve Waksman uses previously unstudied archival materials to shed new light on the origins of jazz, the emergence of rock 'n' roll, and the rise of the modern music festival.

## **The Song Cycle**

Investigates how other types of music have influenced the scope of the song cycle, from operas and symphonies to popular song --

## **The Oxford Handbook of Country Music**

Approaches country music through an interdisciplinary lens, Features close analyses of gendered and racial disparities in country music, Examines politics of both the performance of country music and the scholarship surrounding it Book jacket.

## **The Beatles and Vocal Expression**

The Beatles and Vocal Expression examines popular song through the topic of paralanguage – a sub-category of nonverbal communication that addresses characteristics of speech that modify meaning and convey emotion. It responds to the general consensus regarding the limitations of Western art music notation to analyse popular song, assesses paralinguistic voice qualities giving rise to expressive tropes within and across songs, and lastly addresses gaps in existing Beatles scholarship. Taking The Beatles' UK studio albums (1963–1970), paralinguistic voice qualities are examined in relation to concepts, characteristics, metaphors, and functions of paralanguage in vocal performance. Tropes, such as rising and falling intonation on words of woe, have historical connections to performative and conversational techniques. This interdisciplinary analysis is achieved through musicology, sound studies, applied linguistics, and cultural history. The new methodology locates paralinguistic voice qualities in recordings, identifies features, shows functions, and draws aural threads within and across popular songs.

## **Beautiful Monsters**

Beautiful Monsters explores the ways in which "classical" music made its way into late twentieth-century American mainstream culture—in pop songs, movie scores, and print media. Beginning in the 1960s, Michael Long's entertaining and illuminating book surveys a complex cultural field and draws connections between "classical music" (as the phrase is understood in the United States) and selected "monster hits" of popular music. Addressing such wide-ranging subjects as surf music, Yiddish theater, Hollywood film scores, Freddie Mercury, Alfred Hitchcock, psychedelia, rap, disco, and video games, Long proposes a holistic musicology in which disparate musical elements might be brought together in dynamic and humane conversation. Beautiful Monsters brilliantly considers the ways in which critical commonplaces like nostalgia, sentiment, triviality, and excess might be applied with greater nuance to musical media and media reception. It takes into account twentieth-century media's capacity to suggest visual and acoustical depth and the redemptive possibilities that lie beyond the surface elements of filmic narrative or musical style, showing us what a truly global view of late twentieth-century music in its manifold cultural and social contexts might be like.

## **The Musicology of Record Production**

Simon Zagorski-Thomas sets out a framework for the study of record production using current ideas from psychology and sociology.

## **Music, Technology, and Education**

The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and



expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

## **Popular Music, Stars and Stardom**

A popular fascination with fame and stardom has existed in Western culture since the late eighteenth century; a fascination that, in the twenty-first century, reaches into almost every facet of public life. The pervasive nature of stardom in modern society demands study from the perspectives of a range of distinct but thematically connected disciplines. The exploration of intersections between broader considerations of stardom and the discourses of popular music studies is the genesis for this volume. The chapters collected here demonstrate the variety of work currently being undertaken in stardom studies by scholars in Australia. The contributions range from biographical considerations of the stars of popular music, contributions to critical discourses of stardom in the industry more broadly, and the various ways in which the use of astronomical metaphors, in both cultural commentary and academic discourse, demonstrate notions of stardom firmly embedded in popular music thought. Not only do these chapters represent a range of perspectives on popular music, stars and stardom, they provide eloquent and innovative contributions to the developing discourse on stardom in popular music.

## **Absolute Music, Mechanical Reproduction**

"Arved Ashby writes with a keen sense of the historical processes, ironies, and reversals that seem to characterize the ways that musicologists think about, and contemporary listeners experience, works and performance. This book is a major contribution to the burgeoning body of critical musicological literature on recordings; anybody interested in that field, or in the question of the 'artwork' in the contemporary world, needs to read this book--which fortunately, is a great pleasure to do."--Adam Krims, author of *Music and Urban Geography*

"The relationship between classical music and recording is strangely conflicted: on the one hand recorded music is the perfect realization of aesthetic autonomy, on the other hand it commodifies music and transforms its role within society. Ashby's book offers a penetrating analysis of these cultural conflicts, showing how technological developments from the phonogram to the mp3 have changed our basic sense of what music is as well as the ways in which we consume it. What emerges from this sustained study of the relationship between technology and values is a view of classical musical culture that is both richer and truer to life."--Nicholas Cook, author of *A Guide to Musical Analysis*

"Lively and persuasive. Ashby has the enviable, rare ability to lead the reader comfortably through highly complex material without oversimplifying. This is a must-read for composers, music theorists, performers, musicologists, critics, and anyone with an interest in classical music beyond the elementary level."--Jonathan Dunsby, author of *Performing Music*

## **The Cambridge Companion to the Rolling Stones**

The first collection of academic essays focused entirely on the musical, historical, cultural and media impact of the Rolling Stones.

## **Mixtape Nostalgia**

Mixtape Nostalgia analyzes the role of the mixtape as a site of collective memory tied to youth culture, community identity, and sharing music. The author looks at the history of the mixtape from the early 1980s and the rise of the cassette as a fundamental aspect of the music industry.

## **Five Percenter Rap**

Hip-hop evangelism--a compelling look at a rap subgroup that explores its musical, social, and political contexts.

## **Frank Zappa and the And**

This collection of essays, documented by an international and interdisciplinary array of scholars, represents the first academically focused volume exploring the creative idiolect of Frank Zappa. Several of the authors are known for contributing significantly to areas such as popular music, cultural, and translation studies, with expertise and interests ranging from musicology to poetics. The publication presents the reader with an understanding of the ontological depth of Zappa's legacy by relating the artist and his texts to a range of cultural, social, technological and musicological factors, as encapsulated in the book's title - Frank Zappa and the And. Zappa's interface with religion, horror, death, movies, modernism, satire, freaks, technology, resistance, censorship and the avant-garde are brought together analytically for the first time, and approached non chronologically, something that strongly complies with the non linear perspective of time Zappa highlights in both his autobiography and recordings. The book employs a variety of analytical approaches, ranging from literary and performance theory, 'horrority' and musicology, to post modern and textually determined readings, and serves as a unique and invaluable guide to Zappa's legacy and creative force.

## **Wired for Sound**

Winner of the Society for Ethnomusicology's Klaus Wachsmann Award (2006) *Wired for Sound* is the first anthology to address the role of sound engineering technologies in the shaping of contemporary global music. *Wired sound* is at the basis of digital audio editing, multi-track recording, and other studio practices that have powerfully impacted the world's music. Distinctions between musicians and engineers increasingly blur, making it possible for people around the globe to imagine new sounds and construct new musical aesthetics. This collection of 11 essays employs primarily ethnographical, but also historical and psychological, approaches to examine a range of new, technology-intensive musics and musical practices such as: fusions of Indian film-song rhythms, heavy metal, and gamelan in Jakarta; urban Nepali pop which juxtaposes heavy metal, Tibetan Buddhist ritual chant, rap, and Himalayan folksongs; collaborations between Australian aboriginals and sound engineers; the production of "heaviness" in heavy metal music; and the production of the "Austin sound." This anthology is must reading for anyone interested in the global character of contemporary music technology. CONTRIBUTORS: Harris M. Berger, Beverley Diamond, Cornelia Fales, Ingemar Grandin, Louise Meintjes, Frederick J. Moehn, Karl Neunfeldt, Timothy D. Taylor, Jeremy Wallach.

## **Times A-Changin'**

"It is 1969 and Joni Mitchell is on television, standing empty-handed in the middle of a circular stage that is adorned with psychedelic colors. She is wearing a long, hunter-green dress, surrounded by an audience sitting cross-legged on the floor. She waits for television host Dick Cavett to introduce her next performance. The show is filming on the day after the 1969 Woodstock music festival, an event that Mitchell was initially scheduled to attend but from which she was held back by her management to ensure she could perform on *The Dick Cavett Show* the next day. The host introduces Mitchell and jokes with her about singing a capella, wondering aloud if someone stole her guitar. The singer laughs politely in response, denies any theft, and then proceeds to her performance, explaining to the audience that she will be singing a "song for America" that she wrote "as a Canadian living in this country." With her hands clasped behind her back, she performs "The Fiddle and the Drum" with no accompaniment, channeling the folk performance tradition on which the song is based. This song about military participation is a rare political statement from Mitchell who, unlike her peers Bob Dylan and Buffy Sainte-Marie, had only released this one "protest song" by 1969. But the song's message was not a particularly risky proclamation. Her anti-war narrative echoed the opinions of the

young Cavett Show audience that night, aligning with an established trend of resistance against the war in Vietnam. Similar to the way that Mitchell's song \"Woodstock\" would eventually capture the spirit of an event she did not attend, \"The Fiddle and the Drum\" characterizes a popular anti-war sentiment in the public consciousness of the late 1960s\"--

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