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Rock Music Styles

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)

The Punk Rock of Business

From the late-1970s to the late-1980s rock music in Yugoslavia had an important social and political purpose of providing a popular cultural outlet for the unique forms of socio-cultural critique that engaged with the realities and problems of life in Yugoslav society. The three music movements that emerged in this period - New Wave, New Primitives, and New Partisans - employed the understanding of rock music as the 'music of commitment' (i.e. as socio-cultural praxis premised on committed social engagement) to articulate the critiques of the country's 'new socialist culture', with the purpose of helping to eliminate the disconnect between the ideal and the reality of socialist Yugoslavia. This book offers an analysis of the three music movements and their particular brand of 'poetics of the present' in order to explore the movements' specific forms of socio-cultural engagement with Yugoslavia's 'new socialist culture' and demonstrate that their cultural praxis was

oriented towards the goal of realizing the genuine Yugoslav socialist-humanist community 'in the true measure of man'. Thus, the book's principal argument is that the driving force behind the music of commitment was, although critical, a fundamentally constructive disposition towards the progressive ideal of socialist Yugoslavia.

The Emergence of Rock and Roll

A Choice Outstanding Academic Book. A musicologist and cultural critic as well as a professional musician, Robert Walser offers a comprehensive musical, social, and cultural analysis of heavy metal in *Running with the Devil*. Dismissed by critics and academics, condemned by parents and politicians, fervently embraced by legions of fans, heavy metal music attracts and embodies cultural conflicts that are central to our society. Walser explores how and why heavy metal works, both musically and socially, and at the same time uses metal to investigate contemporary formations of identity, community, gender, and power. Ebook Edition Note: Ebook edition note: all photographs (16) have been redacted.

Rock Star

Based on ten years of research among hip-hop producers, *Making Beats* was the first work of scholarship to explore the goals, methods, and values of a surprisingly insular community. Focusing on a variety of subjects—from hip-hop artists' pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of "digging" for rare records—Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values, and cultural realities. This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author.

Rock Music

Rock bands have been an important part of Liverpool's culture and identity since the 1950s, and a 1980 survey discovered the existence of over 1,000 bands in the city. This book delineates and discusses rock culture in Liverpool as a way or style of life, highlighting its associated conventions, rituals, norms, and beliefs at a particular point in time, within the city's own unique social, economic, cultural, and political environment. It deals with the hitherto little explored music-making by local, amateur rock bands, that are precariously poised between success and failure, caught between the urge for original creativity and the pressures of the record industry. Their struggle is discussed in detail within the context of their social and cultural lifestyle and the commercial environment within which they operate. Broad artistic and social issues are examined in great detail, through the biographies of a few specific bands, notably The Jactars and Crikey it's the Cromptons!

The Rock of the Lion

In this introduction to the subject of popular music, the author examines the history and influence of recording technology on popular music and develops a critical analysis of the interplay between technology, sound and creativity. It explains the connections between popular music, technology and mass communication and fills an important gap in the study of popular music.

Pop-Rock Music

Music of the bars and clubs of Austin, Texas has long been recognized as defining one of a dozen or more musical "scenes" across the country. In *Dissonant Identities*, Barry Shank, himself a musician who played and lived in the Texas capital, studies the history of its popular music, its cultural and economic context, and also the broader ramifications of that music as a signifying practice capable of transforming identities. While his focus is primarily on progressive country and rock, Shank also writes about traditional country, blues, rock, disco, ethnic, and folk musics. Using empirical detail and an expansive theoretical framework, he shows how Austin became the site for "a productive contestation between two forces: the fierce desire to remake oneself through musical practice, and the equally powerful struggle to affirm the value of that practice in the complexly structured late-capitalist marketplace."

Right to Rock

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.

The Republic of Rock

Includes interviews with band members and fans, from countries ranging from the UK and US to Israel and Sweden, this book demonstrates the power and subtlety of an often surprising and misunderstood musical form. It draws on first-hand research to explore the global extreme metal scene.

Shake, Rattle and Roll: Yugoslav Rock Music and the Poetics of Social Critique

The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the *Audio Culture* contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," *Audio Culture* takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. *Audio Culture* includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography.

Rock Over the Edge

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

Crisis music

This collection brings new voices and new perspectives to the study of popular—and particularly rock—music. Focusing on a

variety of artists and music forms, *Rock Over the Edge* asks what happens to rock criticism when rock is no longer a coherent concept. To work toward an answer, contributors investigate previously neglected genres and styles, such as “lo fi,” alternative country, and “rock en español,” while offering a fresh look at such familiar figures as Elvis Presley, the Beatles, and Kurt Cobain. Bridging the disciplines of musicology and cultural studies, the collection has two primary goals: to seek out a language for talking about music culture and to look at the relationship of music to culture in general. The editors’ introduction provides a backward glance at recent rock criticism and also looks to the future of the rapidly expanding discipline of popular music studies. Taking seriously the implications of critical theory for the study of non-literary aesthetic endeavors, the volume also addresses such issues as the affective power of popular music and the psychic construction of fandom. *Rock Over the Edge* will appeal to scholars and students in popular music studies and American Studies as well as general readers interested in popular music. Contributors. Ian Balfour, Roger Beebe, Michael Coyle, Robert Fink, Denise Fulbrook, Tony Grajeda, Lawrence Grossberg, Trent Hill, Josh Kun, Jason Middleton, Lisa Ann Parks, Ben Saunders, John J. Sheinbaum, Gayle Wald, Warren Zanes

Audio Culture, Revised Edition

The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.

The Rolling Stone Illustrated History of Rock & Roll

Discusses the evolution of rock music from its earliest origins to today's most influential musical styles and performers

Running with the Devil

Focusing on two major forms of popular culture - rock music and sport - David Rowe outlines the key issues involved in the understanding the diverse aspects of popular culture. Rock music and sport encapsulate the contradictory elements of popular culture: the tensions between the commercial manufacture and marketing of popular products on the one hand,

and their potential for articulating a resistive independence on the other. David Rowe demonstrates that popular culture cannot be adequately understood without a clear grasp of the ways in which economics, ideology and culture interrelate. This relationship is explored through examples such as an examination of punk rock music in terms of its presentation a

Working Class Heroes

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.

Made in Taiwan

What does it all mean, this thing called "rock and roll"? This is different from asking what happened, and who did what. A lot of books have dealt with these questions. The meaning of rock music in American Culture is another matter entirely. From its roots in the black and white "under-classes," through its clash with the established culture and the inevitable backlash, to its multi-faceted incarnation today, rock and roll has both fostered and reflected a genuine cultural revolution which has gone on to influence the world. Looking at this phenomenon is what distinguishes *You Say You Want a Revolution* from all the others. Specifically, during the brief history of rock music, American culture has undergone a period of continuous turbulence, with the fundamental values pertaining to race, sex, work and authority undergoing challenge and change. *You Say You Want a Revolution* examines the interplay in this period between the larger American culture and this musical phenomenon that has become so much a part of it. One Reviewer notes: "This is one of the most accurate and significant books ever written describing the impact of rock 'n' roll as a cultural form that worked to transform American culture." [Richard Koenigsberg, Ph. D. New York]

Rock Around the Bloc

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

Global Metal Music and Culture

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.

Youth and Rock in the Soviet Bloc

The year is 1983, and Chuck Klosterman just wants to rock. But he's got problems. For one, he's in the fifth grade. For another, he lives in rural North Dakota. Worst of all, his parents aren't exactly down with the long hairstyle which rocking requires. Luckily, his brother saves the day when he brings home a bit of manna from metal heaven, *SHOUT AT THE DEVIL*, Motley Crue's seminal paean to hair-band excess. And so Klosterman's twisted odyssey begins, a journey spent worshipping at the heavy metal altar of Poison, Lita Ford and Guns N' Roses. In the hilarious, young-man-growing-up-with-a-soundtrack-tradition, *FARGO ROCK CITY* chronicles Klosterman's formative years through the lens of heavy metal, the irony-deficient genre that, for better or worse, dominated the pop charts throughout the 1980s. For readers of Dave Eggers, Lester Bangs, and Nick Hornby, Klosterman delivers all the goods: from his first dance (with a girl) and his eye-opening trip to Mandan with the debate team; to his list of 'essential' albums; and his thoughtful analysis of the similarities between Guns 'n' Roses' 'Lies' and the gospels of the New Testament.

Rock Formation

Youth and Rock in the Soviet Bloc explores the rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands formed a socialist beat that young people listened and danced to. Young people attracted to the music and subcultures of the capitalist West still shared the values and behaviors of their peers in Communist youth organizations. Despite problems providing youth with consumer goods, leaders of Soviet bloc states fostered a socialist alternative to the modernity the capitalist West promised. Underground rock musicians thus shared assumptions about culture that Communist leaders had instilled. Still, competing with influences from the capitalist West had its limits. State-sponsored rock festivals and rock bands encouraged a spirit of rebellion among young people.

Official perceptions of what constituted culture limited options for accommodating rock and pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural goods to provincial cities helped fuel resentment over the Soviet Union's capital, Moscow, and encourage support for breakaway nationalist movements that led to the Soviet Union's collapse in 1991. Despite the Cold War, in both the Soviet bloc and in the capitalist West, political elites responded to perceived threats posed by youth cultures and music in similar manners. Young people participated in a global youth culture while expressing their own local views of the world.

The Bloomsbury Handbook of Rock Music Research

Reproduction of the original: The Rock of the Lion by Molly Elliot Seawell

Perspectives on German Popular 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.

Rock Brands

Made in Taiwan: Studies in Popular Music serves as a comprehensive introduction to the history, sociology, and musicology of contemporary Taiwanese popular music. Each essay, written by a leading scholar of Taiwanese music, covers the major figures, styles, and social contexts of pop music in Taiwan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music in Taiwan, followed by essays organized into thematic sections: Trajectories, Identities, Issues, and Interactions.

Rock Culture in Liverpool

Insiders' accounts of the deals behind the fusion of creativity and commerce in film and television.

Rolling Stone Encyclopedia of Rock & Roll

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.

Dissonant Identities

Filled with memorable photographs, Rock Star will appeal to anyone interested in modern American popular culture or music history.

Making Beats

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

Extreme Metal

Rock Music in American Culture

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.

Hollywood Shack Job

Text and Drugs and Rock'n'Roll explores the interaction between two of the most powerful socio-cultural movements in the post-war years - the literary forces of the Beat Generation and the musical energies of rock and its attendant culture. Simon Warner examines the interweaving strands, seeded by the poet/novelists Jack Kerouac, Allen Ginsberg, William Burroughs and others in the 1940s and 1950s, and cultivated by most of the major rock figures who emerged after 1960 - Bob Dylan, the Beatles, Bowie, the Clash and Kurt Cobain, to name just a few. This fascinating cultural history delves into a wide range of issues: Was rock culture the natural heir to the activities of the Beats? Were the hippies the Beats of the 1960s? What attitude did the Beat writers have towards musical forms and particularly rock music? How did literary works shape the consciousness of leading rock music-makers and their followers? Why did Beat literature retain its cultural potency with

later rock musicians who rejected hippie values? How did rock musicians use the material of Beat literature in their own work? How did Beat figures become embroiled in the process of rock creativity? These questions are addressed through a number of approaches - the influence of drugs, the relevance of politics, the effect of religious and spiritual pursuits, the rise of the counter-culture, the issue of sub-cultures and their construction, and so on. The result is a highly readable history of the innumerable links between two of the most revolutionary artistic movements of the last 60 years.

Rush, Rock Music and the Middle Class

Completely updated with new entries and extensive revisions of the previous 1,800, The Rolling Stone Encyclopedia Of Rock & Roll is the authoritative volume on the world's music makers—from the one-hit wonders to the megastars. In 1983, Rolling Stone Press introduced its first Rock & Roll Encyclopedia. Almost two decades later, it has become the premier guide to the history of rock & roll, and has been selected by the Rock and Roll Hall of Fame & Museum as its official source of information. Giving full coverage to all aspects of the rock scene, it tells the story of rock & roll in a clear and easy reference format, including complete discographies, personnel changes for every band, and backstage information like date and place of birth, from Elvis Presley to Eminem. Since the last edition, the music scene has exploded in every area, from boy-bands to hip-hop, electronica to indie rock. Here, the Encyclopedia explores them all—'NSync, Notorious B.I.G., Ricky Martin, Radiohead, Britney Spears, Blink-182, Sean “Puffy” Combs, Portishead, Fatboy Slim, Fiona Apple, Lil' Kim, Limp Bizkit, Oasis, Outkast, Yo La Tengo, TLC, and many, many more. The Rolling Stone Encyclopedia of Rock & Roll, Third Edition includes all the facts, phenomena, and flukes that make up the history of rock. Accompanying the biographical and discographical information on the nearly 2,000 artists included in this edition are incisive essays that reveal the performers' musical influences, first breaks, and critical and commercial hits and misses, as well as evaluations of their place in rock history. Filled with hundreds of historical photos, The Rolling Stone Encyclopedia is more than just a reference book, it is the bible of rock & roll.

Popular Cultures

Marching to the beat of punk rock and reggae, Rock Against Racism was a mass movement built in opposition to racism and fascism in 1970s Britain. At a time of severe economic and social crises, RAR, alongside the Anti-Nazi League, organised one of the biggest and most effective political and cultural mobilisations of the post-war period. Expressing itself through spectacular carnivals, concerts, marches and innovative forms of design and communication, RAR combined hard-headed political organisation with the optimism and energy of radical youth culture. Drawing on interviews with activists, supporters and critics, and based on the latest research, Crisis music explores the nature of this ground-breaking politico-cultural phenomenon. The author explains why RAR seized upon the power and passion of punk and reggae, and how this

has helped to shape the boundaries of modern popular music. He also offers, for the first time, a clear picture of the relationship between RAR and its main political sponsor, the Socialist Workers Party. *Crisis music* discusses RAR's place within the left's often-troubled encounters with popular culture, and draws comparisons with other music-based movements and campaigns, such as the post-war folk revival and Live 8. This book casts light on numerous current debates: about 'celebrity politics' and the role of musicians as political spokespeople, for instance, and the links between ethnicity, popular culture and politics. It will be of value to students and researchers in cultural studies, politics and labour history, and to anyone interested in the role of culture in political activity.

Notes from Underground

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.

Rock

Pop music and rock music are often treated as separate genres but the distinction has always been blurred. Motti Regev argues that pop-rock is best understood as a single musical form defined by the use of electric and electronic instruments, amplification and related techniques. The history of pop-rock extends from the emergence of rock'n'roll in the 1950s to a variety of contemporary fashions and trends – rock, punk, soul, funk, techno, hip hop, indie, metal, pop and many more. This book offers a highly original account of the emergence of pop-rock music as a global phenomenon in which Anglo-American and many other national and ethnic variants interact in complex ways. Pop-rock is analysed as a prime instance of 'aesthetic cosmopolitanism' – that is, the gradual formation, in late modernity, of world culture as a single interconnected entity in which different social groupings around the world increasingly share common ground in their aesthetic perceptions, expressive forms and cultural practices. Drawing on a wide array of examples, this path-breaking book will be of great interest to students and scholars in cultural sociology, media and cultural studies as well as the study of popular music.

Fargo Rock City

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.

Text and Drugs and Rock 'n' Roll

Describes changing government attitudes toward Western-style rock and roll in Eastern Europe, looks at the most prominent Soviet bands, and assesses the current state of rock music in Russia

Brands That Rock

This book defines the key ideas, scholarly debates, and research activities that have contributed to the formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural studies, sociology, anthropology, philosophy, and ethics, this volume offers new and innovative research on metal musicology, global/local scenes studies, fandom, gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed, also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.

Rock Music in American Popular Culture

From its roots in the black and white under classes through its clash with the broader culture to its multifaceted incarnation today, rock and roll has fostered and reflected a genuine cultural revolution that has gone on to influence the world. This critical work investigates rock music from a philosophical perspective, an approach rarely seen in the literature. Topics include a definition of rock music and a suggested typology; an examination of rock on radio and in television and film; and a depiction of what is to come. Of particular interest is how rock's shifting mores have mirrored the complex changes experienced by American society as it has undergone almost continuous turbulence. Instructors considering this book for use in a course may request an examination copy [here](#).

You Say You Want a 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.

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