

Whats That Sound 3rd Edition John Covach

The Foundations of Rock
The Oxford Handbook of Music and the Middlebrow
Beyond and Before, Updated and Expanded Edition
What's that Sound? All Graceful
Instruments
Expression in Pop-rock Music
What's That Sound?: An Introduction to Rock and Its History (Fifth Edition)
Investigating Musical Performance
Continuum
Encyclopedia of Popular Music of the World
Continuum Encyclopedia of Popular Music of the World, Volume 1
Archetypes of Progressiveness in Rock, Ca. 1966-1973
American Music
Bridging the Gap
Listening to Popular Music, Or, How I Learned to Stop Worrying and Love Led Zeppelin
Intégral
Music, Meaning and Media
Notes
Psychedelic Music in San Francisco
The Beatles' Abbey Road Medley
The British National Bibliography
Walter Everett Kate Guthrie Paul Hegarty John Rudolph Covach Nicholas Meriwether Walter Everett John Covach Gianmario Borio John Shepherd John Sidney Cotner Carlos Xavier Rodriguez Theodore Gracyk Erkki Pekkilä
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this is a comprehensive introduction to the inner workings of rock music everett takes readers through all aspects of the music and its lyrics leading fans and listeners to new insights and new ways to develop their own interpretations of the aural landscapes of their lives

the oxford handbook of music and the middlebrow takes a fresh look at the history of nineteenth and twentieth century music offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes while seminal attempts to recover middlebrow culture came from literary critics and historians

middlebrow studies is now a burgeoning field within musicology as the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated by reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below in the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid twentieth century anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond the handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain

the original edition of *Beyond and Before* extends an understanding of progressive rock by providing a fuller definition of what progressive rock is was and can be called by record collector the most accomplished critical overview yet of progressive rock and one of their 2011 books of the year *Beyond and Before* moves away from the limited consensus that prog rock is exclusively English in origin and that it was destroyed by the advent of punk in 1976 instead by tracing its multiple origins and complex transitions it argues for the integration of jazz and folk into progressive rock and the extension of prog in Kate Bush Radiohead Porcupine Tree and many more this 10 year anniversary revised edition continues to further unpack definitions of progressive rock and includes a brand new chapter focusing on post conceptual trends in the 2010s through to the contemporary moment the new edition discusses the complex creativity of progressive metal and folk in greater depth as well as new fusions of genre that move across global cultures and that rework the extended form and mission of progressive rock including in recent pop concept albums all chapters are revised to keep the process of rethinking progressive rock alive and vibrant as a hybrid open form

the perfect mix of music and history

All Graceful Instruments: The Contexts of the Grateful Dead gathers thirteen representative essays from a wide array of fields into an interdisciplinary anthology that reveals the depth and extent of this fascinating variegated cultural phenomenon contributors use the techniques of literary criticism musicology sociology philosophy business theory and more to explore the meaning and significance of the music of the Grateful Dead the implications of their artistic and commercial success and the social dimensions of their following the Deadheads for scholars and students of American history and culture this book makes a convincing case for why the Grateful Dead phenomenon is worthy of academic attention and what that study can offer by focusing a wide array of critical approaches on a single discrete subject *All Graceful Instruments* provides a refreshing approach to interdisciplinary studies that should appeal to a wide audience

first published in 2000

investigating musical performance considers the wide range of perspectives on musical performance made tangible by the cross disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms the chapters present different approaches to this multi layered phenomenon including the results of significant research projects the complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives part i elaborates on the history current trends and crucial aspects of the study of musical performance part ii is devoted to the development of theoretical models highlighting sharply distinguished positions part iii explores the relationship between sign and sound in score based performances finally the focus of part iv centres on gesture considered within different traditions of musicmaking three extra chapters by the editors complement parts i and iii and can be accessed via the online routledge music research portal the volume shows actual and possible connections between topics problems analytical methods and theories thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times

the bloomsbury encyclopedia of popular music volume 1 provides an overview of media industry and technology and its relationship to popular music in 500 entries by 130 contributors from around the world the volume explores the topic in two parts part i social and cultural dimensions covers the social phenomena of relevance to the practice of popular music and part ii the industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels entries include bibliographies discographies and filmographies and an extensive index is provided this and all other volumes of the encyclopedia are now available through an online version of the encyclopedia bloomsburypopularmusic.com encyclopedia work docid bpm reference epmow a general search function for the whole encyclopedia is also available on this site a subscription is required to access individual entries please see bloomsburypopularmusic.com for librarians

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this book includes a discussion of the many possible definitions of popular music information on how popular musicians learn and specific examples of educational programs that incorporate popular music with suggestions on how to choose high quality repertoire from publisher s description

publisher description

psychedelic rock began in 1965 and was popular until around 1970 its most important centres were san francisco the city of its origin and london one of its chief features was the attempt to translate into musical terms the effects of hallucinogenic drugs especially lsd which had become available in artistic circles in the early 1960s and was legal until 1966 san francisco psychedelic music took its ideology from the folk music revival of the 1950s which many of its most important practitioners had participated in including jerry garcia of the grateful dead janis joplin of big brother and the holding company and members of the jefferson airplane the catalyst for the folk revival musicians to adopt the rock band format was the british invasion which began in 1964 with the arrival in america of the beatles psychedelic music is examined in relation to an original seven stage model of style evolution that is developed in the thesis it looks beyond the heyday of the music tracing the legacy of its decline and eventual revival in the present the thesis offers detailed musical analyses that identify key structures or matrices in the evolution of the style much of the contextual evidence derives from original field work involving interviews with musicians and industry representatives who were part of the san francisco scene

this book presents an analysis of the medley of songs from the beatles abbey road in order to understand and explain the emergent musical form and to clarify the relationships between music recording and music composition drawing conclusions about musical form and practice in the recording process of the 1970s and beyond

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