



THE SEVENTH  
STREAM

The Emergence

of **Rocknroll**

in American

Popular Music

PHILIP H. ENNIS

# Seventh Stream The Emergence Of Rocknroll In American Popular Music

**Jon Stratton**



## **Seventh Stream The Emergence Of Rocknroll In American Popular Music:**

**The Seventh Stream** Philip H. Ennis,1992-12 A cultural and social study of the origins and evolution of rocknroll

*The Seventh Stream* Philip H. Ennis,1992      [The Emergence of Rock and Roll](#) Mitchell K. Hall,2014-05-09 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      **Rock Music in American Popular Culture III** Frank Hoffmann,B Lee Cooper,Wayne S Haney,2014-02-04 **Rock Music in American Popular Culture III** More Rock n Roll Resources explores the fascinating world of rock music and examines how this medium functions as an expression of cultural and social identity This nostalgic guide explores the meanings and messages behind some of the most popular rock n roll songs that captured the American spirit mirrored society and reflected events in our history Arranged by themes **Rock Music in American Popular Culture III** examines a variety of social and cultural topics with related songs such as sex and censorship Only the Good Die Young by Billy Joel and Night Moves by Bob Seger and The Silver Bullet Band holiday songs Rockin Around the Christmas Tree by Brenda Lee and The Christmas Song by Nat King Cole death Leader of the Pack by The Shangri Las and The Unknown Soldier by The Doors foolish behavior When a Man Loves a Woman by Percy Sledge and What Kind of Fool by Barbra Streisand and Barry Gibb jobs and the workplace Don t Stand So Close to Me by The Police and Dirty Laundry by Don Henley military involvements Boogie Woogie Bugle Boy by the Andrews Sisters and War by Edwin Starr novelty recordings The Purple People Eater by Sheb Wooley and Eat It by Weird Al Yankovic letters and postal images P S I Love You by The Beatles and Return to Sender by Elvis PreselyIn addition a discography and a bibliography after each section give further examples of the themes and resources being discussed as do extensive lists of print references at the end of the text

**Understanding Popular Music Culture** Roy Shuker,2013 Focusing on the variety of genres that make up pop music Roy Shuker explores key subjects which shape our experience of music such as music production the music industry music policy fans audiences and subcultures      [Studying Popular Music Culture](#) Tim Wall,2013-02-28 That rare thing an academic study of music that seeks to tie together the strands of the musical text the industry that produces it and the audience that gives it meaning A vital read for anyone interested in the changing nature of popular music production and consumption Dr

Nathan Wiseman Trowse The University of Northampton Popular music entertains inspires and even empowers but where did it come from how is it made what does it mean and how does it eventually reach our ears Tim Wall guides students through the many ways we can analyse music and the music industries highlighting crucial skills and useful research tips Taking into account recent changes and developments in the industry this book outlines the key concepts offers fresh perspectives and encourages readers to reflect on their own work Written with clarity flair and enthusiasm it covers Histories of popular music their traditions and cultural social economic and technical factors Industries and institutions production new technology and the entertainment media Musical form meaning and representation Audiences and consumption Students learning is consolidated through a set of insightful case studies engaging activities and helpful suggestions for further reading

*Hound Dog* Eric Weisbard,2023-08-04 Many listeners first heard Hound Dog when Elvis Presley s single topped the pop country and R B charts in 1956 But some fans already knew the song from Big Mama Thornton s earlier recording a giant but exclusively R B hit In *Hound Dog* Eric Weisbard examines the racial commercial and cultural ramifications of Elvis s appropriation of a Black woman s anthem He rethinks the history and influences of rock music in light of Rolling Stone s replacement of Presley s Hound Dog with Thornton s version in its 2021 500 Greatest Songs of All Time list Taking readers from Presley and Thornton to Patti Page s Doggie in the Window the Stooges I Wanna Be Your Dog and other dog ditties Weisbard uses Hound Dog to reflect on one of rock s fundamental dilemmas the whiteness of the wail

**The Cool and the Crazy** Peter Stanfield,2015-04-08 Explosive Amazing Terrifying You won t believe your eyes Such movie taglines were common in the 1950s as Hollywood churned out a variety of low budget pictures that were sold on the basis of their sensational content and topicality While a few of these movies have since become canonized by film fans and critics a number of the era s biggest fads have now faded into obscurity *The Cool and the Crazy* examines seven of these film cycles including short lived trends like boxing movies war pictures and social problem films detailing the sordid and violent life of teenagers as well as uniquely 1950s takes on established genres like the gangster picture Peter Stanfield reveals how Hollywood sought to capitalize upon current events moral panics and popular fads making movies that were ripped from the headlines on everything from the Korean War to rock and roll As he offers careful readings of several key films he also considers the broader historical and commercial contexts in which these films were produced marketed and exhibited In the process Stanfield uncovers surprising synergies between Hollywood and other arenas of popular culture like the ways that the fashion trend for blue jeans influenced the 1950s Western Delivering sharp critical insights in jazzy accessible prose *The Cool and the Crazy* offers an appreciation of cinema as a pop medium unabashedly derivative faddish and ephemeral By studying these long burst bubbles of 1950s pop Stanfield reveals something new about what films do and the pleasures they provide

*I Don't Sound Like Nobody* Albin Zak,2012-10-04 A definitive study of the most important decade in post World War II popular music history

*Popular Music* Roy Shuker,2005 With Key Concepts in Popular Music Roy Shuker presents a

comprehensive A Z glossary of the main terms and concepts used in the study of popular music      **The SAGE Handbook of Popular Music** Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology      *Music Wars* John C. Hajduk, 2018-10-15 In the mid twentieth century certain elements of the American popular music industry publishers recording companies and broadcasters began to redefine their product as something more than mere entertainment This became evident in the arguments made by competing sides in a series of clashes that unfolded during that period starting with the ASCAP Radio dispute of 1941 and ending with the payola scandal in 1959 Although these disputes typically revolved around economic issues in making their cases to the public the respective sides often asserted the significant role played by popular music in promoting core national values While such rhetoric was basically self serving when set against the backdrop of major events like World War II the Civil Rights Movement and the Cold War it resonated strongly with the public and helped convince many that popular music offered more to its audience than momentary diversion Considering that the resolutions to these conflicts also tended to expand opportunities for previously marginalized styles and performers notably African Americans and rural southerners it became natural to link popular music to ideas of social progress as well This contributed to the creation of what could be called rock and roll culture a coherent set of values related to concepts of youth authenticity sexual liberation and social equality that emerged by the end of the 1950s These traits became a prevalent part

of American culture through the end of the twentieth century with popular music seen a perhaps the most significant medium for expressing those values

**Unfair to Genius** Gary Rosen,2012-03-05 Through author Gary Rosen s deeply researched account of Ira B Arnstein the unrivaled king of copyright infringement plaintiffs Unfair to Genius provides an unlikely history of the evolution of copyright law in the United States

[The Cambridge Companion to Pop and Rock](#) Simon Frith,Will Straw,John Street,2001-08-16 This Companion maps the world of pop and rock pinpointing the most significant moments in its history and presenting the key issues involved in understanding popular culture s most vital art form Expert writers chart the changing patterns in the production and consumption of popular music the emergence of a vast industry with a turnover of billions and the rise of global stars from Elvis to Public Enemy Nirvana to the Spice Girls They trace the way new technologies from the amplifier to the internet have changed the sounds and practices of pop and they analyse the way maverick entrepreneurs have given way to multimedia corporations In particular they focus on the controversial issues concerning race and ethnicity politics gender and globalisation Contains full profiles of a selection of figures from the pop and rock world

**All I Want Is Loving You** Steve Bergsman,2023-10-30 In All I Want Is Loving You Popular Female Singers of the 1950s author Steve Bergsman focuses on the white female artists of the 1950s a time that predated the chart topping girl groups of the early 1960s These popular performers many of whom graduated out of the big bands of the 1940s impacted popular music in a huge way As the last bastion of traditional pop and the last sirens of swing they undeniably shined in the spotlight Yet these singers fame dimmed relatively quickly with the advent of rock n roll A fortunate few like Doris Day Patti Page Peggy Lee and Debbie Reynolds experienced some of their biggest hits in the late 1950s and Eydie Gorm broke out in the 1960s The luckiest including Dinah Shore and Rosemary Clooney ventured to television with varying degrees of success Others would become major attractions at nightclubs in Las Vegas or like Teresa Brewer shift into the jazz world Though the moment did not last these performers were best selling singers darlings of the disk jockeys and the frenetic heartbeat of fan clubs during their heyday In a companion volume Bergsman has written the history of African American women singers of the same era These Black musicians transitioned more easily as a new form of music rock n roll skyrocketed in popularity In both books Bergsman reintroduces readers to these talented singers offering a thorough look at their work and turning up the volume on their legacy

*Continuum Encyclopedia of Popular Music of the World, Volume 1* John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke,2003-03-06 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

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**American Youth Cultures** Neil Campbell, 2004 Ten essays by British US and Canadian academics explore popular books films and television shows for clues to the meanings of youth representation in American culture Drawing on a framework of ideas from cultural and social theory they consider themes such as race class gender power and sexuality as well as the ideological nature of youth and its centrality to American popular culture Originally published in 2000 as *The Radiant Hour: Versions of Youth in American Culture* U of Exeter Press Annotation 2004 Book News Inc Portland OR [booknews.com](http://booknews.com)

**I Hear a Symphony** Andrew Flory, 2017-05-30 I Hear a Symphony opens new territory in the study of Motown's legacy arguing that the music of Motown was indelibly shaped by the ideals of Detroit's postwar black middle class that Motown's creative personnel participated in an African American tradition of dialogism in rhythm and blues while developing the famous Motown Sound Throughout the book Flory focuses on the central importance of crossover to the Motown story first as a key concept in the company's efforts to reach across American commercial markets then as a means to extend influence internationally and finally as a way to expand the brand beyond strictly musical products Flory's work reveals the richness of the Motown sound and equally rich and complex cultural influence Motown still exerts

**"Jews, Race and Popular Music"** Jon Stratton, 2017-07-05 Jon Stratton provides a pioneering work on Jews as a racialized group in the popular music of America Britain and Australia during the twentieth and early twenty first centuries Rather than taking a narrative historical approach the book consists of a number of case studies looking at the American British and Australian music industries Stratton's primary motivation is to uncover how the racialized positioning of Jews which was sometimes similar but often different in each of the societies under consideration affected the kinds of music with which Jews have become involved Stratton explores race as a cultural construction and continues discussions undertaken in Jewish Studies concerning the racialization of the Jews and the stereotyping of Jews in order to present an in depth and critical understanding of Jews race and popular music

**Britpop and the English Music Tradition** Jon Stratton, 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts The genre of Britpop with its assertion of Englishness evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain It is usually argued that Britpop with its strident declarations of Englishness was a response to the dominance of grunge The contributors in this volume take a different point of view that Britpop celebrated Englishness at a time when British culture with its English hegemonic core was being challenged and dismantled It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time and into the cultural context of the last fifty years a time of fundamental revision of

what it means to be British and English The book examines issues such as the historical antecedents of Britpop the subjectivities governing the performative conventions of Britpop the cultural context within which Britpop unfolded and its influence on the post Britpop music scene in the UK While Britpop is central to the volume discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century

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