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AN AESTHETICS OF ROCK

RHYTHM AND NOISE

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Rhythm And Noise An Aesthetics Of Rock

Philip Auslander



Rhythm And Noise An Aesthetics Of Rock:

Rhythm and Noise Theodore Gracyk, 1996 You know it when you hear it but can you say what it is How you know Why you either love or loathe it What makes it original or derivative To a music that tends to render its aficionados and detractors equally inarticulate Theodore Gracyk brings a rare critical clarity His book tells us once and for all what makes rock music rock A happy marriage of aesthetic theory and the aesthetic practice that moved a generation *Rhythm and Noise* is the only thorough going account of rock as a distinct artistic medium rather than a species of popular culture What s in a name Rock or Rock n Roll Gracyk argues that rock and roll is actually a performance style one in a number of musical styles comprising rock What distinguishes rock Gracyk tells us is how it is mediated by technology The art is in the recording The lesson is a heady one entailing a tour through the history of rock music from Elvis Presley s first recordings in 1954 to Kurt Cobain s suicide in 1994 Gracyk takes us through key recordings lets us hear what rock musicians and their critics have to say shows us how other kinds of music compare and gives us the philosophical background to make more than passing sense of the medium His work takes up the common myths and stereotypes about rock popular and academic and focuses on the features of the music that electrify fans and consistently generate controversy When Elvis came to town did southern sheriffs say that rock was barbaric and addictive Well so did Theodor Adorno in his way and Allan Bloom in his and Gracyk takes aim at this charge as it echoes through the era of recorded music He looks at what rock has to do with romanticism and even more with commercialism And he questions the orthodoxy of making grand distinctions between serious and popular art Keenly attuned to the nuances of music and of all the ways that we can think about it this exhilarating book tunes us in as no other has to the complex role of rock in American culture

Status Quo: Mighty Innovators of 70s Rock Andrew Cope, 2019-02-25 Status Quo were one of the most successful influential and innovative bands of the 1970s During the first half of the decade they wrote recorded and performed a stream of inventive and highly complex rock compositions developed 12 bar forms and techniques in new and fascinating ways and affected important musical and cultural trends But despite global success on stage and in the charts they were maligned by the UK music press who often referred to them as lamebrained three chord wonders and shunned by the superstar Disk Jockeys of the era who refused to promote their music As a result Status Quo remain one of the most misunderstood and underrated bands in the history of popular music Cope redresses that misconception through a detailed study of the band s music and live performances related musical and cultural subtopics and interviews with key band members The band is reinstated as a serious artistic and creative phenomenon of the 1970s scene and shown to be vital contributors to the evolution of rock

The Poetics of Rock Albin Zak, 2001-11-20 This title provides a fascinating exploration of recording consciousness and compositional process from the perspective of those who make records

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative

scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Bloomsbury Handbook of Rock Music Research Allan Moore,Paul Carr,2020-07-09 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 **Congregational Music, Conflict and**

Community Jonathan Dueck,2017-04-28 Congregational Music Conflict and Community is the first study of the music of the contemporary worship wars conflicts over church music that continue to animate and divide Protestants today to be based on long term in person observation and interviews It tells the story of the musical lives of three Canadian Mennonite congregations who sang together despite their musical differences at the height of these debates in the late 1990s and early 2000s Mennonites are among the most music centered Christian groups in North America and each congregation felt deeply about the music they chose as their own The congregations studied span the spectrum from traditional to blended to contemporary worship styles and from evangelical to liberal Protestant theologies At their core the book argues worship wars are not fought in order to please congregants musical tastes nor to satisfy the theological principles held by a denomination Instead the relationships and meanings shaped through individuals experiences singing in the particular ways afforded by each style of worship are most profoundly at stake in the worship wars As such this book will be of keen interest to scholars working across the fields of religious studies and ethnomusicology The Philosophy of Art Stephen Davies,2017-05-05 Now

available in a fully revised and updated second edition this accessible and insightful introduction outlines the central theories and ongoing debates in the philosophy of art Covers a wide range of topics including the definition and interpretation of art the connections between artistic and ethical judgment and the expression and elicitation of emotions through art Includes discussion of prehistoric non Western and popular mass arts extending the philosophical conversation beyond the realm of Fine Art Details concrete applications of complex theoretical concepts Poses thought provoking questions and offers fully updated annotated reading lists at the end of each chapter to encourage and enable further research Ink on the Tracks Adrian Grafe,Andrew McKeown,2024-08-22 This book embraces the multiplicity of forms of writing inspired by rock and roll Exploring a diverse range of formats including rock autobiography and gender race and class in American rock journalism rock obituaries rock literature and spirituality rock writing and promotion packaging and more this book identifies and

prioritizes writing forms often excluded from the categorization of rock music writing. Vitaly the volume places rock and roll writing within a wider cultural frame often overlooked by studies of traditional white male led music journalism. *Pearl Jam and Philosophy* Stefano Marino, Andrea Schembari, 2021-10-07 The first scholarly discussion on the band Pearl Jam and Philosophy examines both the songs music and lyrics and the activities live performances political commitments of one of the most celebrated and charismatic rock bands of the last 30 years. The book investigates the philosophical aspects of their music at various levels existential spiritual ethical political metaphysical and aesthetic. This philosophical interpretation is also dependent on the application of textual and poetic analysis. The interdisciplinary volume puts philosophical aspects of the band's lyrics in close dialogue with 19th and 20th century European and American poetry. Through this widespread philosophical examination the book further looks into the band's immense popularity and commercial success their deeply loyal fanbase and genuine sense of community surrounding their music and the pivotal place the band holds within popular music and contemporary culture. *Sound Tracks* Michael Jarrett, 1998 **A Companion to Aesthetics** Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics. Written by prominent scholars covering a wide range of key topics in aesthetics and the philosophy of art. Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non Western thought about art. Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times. *But is it Garbage?* Steven L. Hamelman, 2004 Trash has been blowing across the rock n roll landscape since the first amplified guitar riff tore through American mass culture. Throwaway tunes wasted fans crappy reviews junk bins of remaindered albums much of rock's quintessence is handily conveyed in terms of disposability and impermanence. Steven L Hamelman sums up these rubbishy affinities as rock's trash trope. Trash is an obvious physical presence on the rock scene think of Woodstock's littered pastures or the many hotel rooms redecorated by the Who. More intriguingly Hamelman says trash is the catalyst for a powerful mode of rock composition and criticism. It is for instance both cause and effect when performers like the Ramones or Beck at once critique junk culture and revel in it. But Is It Garbage spills over with challenging insights into how rock's creators critics and consumers transform and are transformed by trash as a fact and a concept. In the music's preoccupation with its own trashiness readers will perceive a wellspring of rock innovation and inspiration one largely overlooked and little understood until now. *Where is Art?* Simone Douglas, Adam Geczy, Sean Lowry, 2022-06-30 Featuring chapters by a diverse range of leading international artists and theorists this book suggests that contemporary art is increasingly characterized by the problem of where and when it is situated. While much advanced artistic speculation of the twentieth century was aligned with the question what is art a key question for many artists and thinkers in the twenty first century has become where is art. Contributors explore the challenge

of meaningfully identifying and evaluating works located across multiple versions and locations in space and time In doing so they also seek to find appropriate language and criteria for evaluating forms of art that often straddle other realms of knowledge and activity The book will be of interest to scholars working in art history contemporary art art criticism and philosophy of art **The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 2011-02-14

The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Essential reading for anyone interested in philosophy music and musicology

Musical Worlds Philip A. Alperson, 2010-11-01 This volume reproducing a special issue of The Journal of Aesthetics and Art Criticism on The Philosophy of Music Winter 1994 with a revised introduction and two new articles is distinguished by its breadth of content diversity of approaches and clarity of argument which should make it useful for classroom teaching The topics covered include musical representation the expression of feeling in music the metaphysics of operatic speech and song musical understanding musical composition feminist music theory music and politics music and racial identity music in non Western cultures and the ontological implications of recording technology for rock music The approaches used are philosophical historical social and political feminist and ethnomusicological The book includes discussions of a great many styles and historical periods of music from ancient Greek music and music theory to instrumental and operatic music in the Western classical tradition Persian music music of the Blackfoot Indians rock and the blues and the avant garde compositions and performances of John Cage The contributors all eminent scholars in the field are Philip Alperson No l Carroll Stephen Davies Claire Detels John Andrew Fisher Lydia Goehr Peter Kivy Jerrold Levinson James Manns Bruno Nettl Jenefer Robinson Joel Rudinow G ran S rbom Francis Sparshott and Kendall Walton **An Eye for Music** John Richardson, 2012-01-26 In An

Eye for Music John Richardson navigates key areas of current thought from music theory to film theory to cultural theory to explore what it means that the experience of music is now cinematic spatial and visual as much as it is auditory **When Genres Collide** Matt Brennan, 2017-02-23 When Genres Collide is a provocative history that rethinks the relationship between jazz and rock through the lens of the two oldest surviving and most influential American popular music periodicals Down Beat and Rolling Stone Writing in 1955 Duke Ellington argued that the new music called rock n roll is the most raucous form of jazz beyond a doubt So why did jazz and rock subsequently become treated as separate genres The rift between jazz and rock and jazz and rock scholarship is based on a set of received assumptions about their fundamental differences but there are other ways popular music history could have been written By offering a fresh examination of key historical moments when the trajectories and meanings of jazz and rock intersected overlapped or collided it reveals how music critics constructed an ideological divide between jazz and rock that would be replicated in American musical discourse for decades to follow **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

Heavy Metal Generations, 2020-04-14 This volume was first published by Inter Disciplinary Press in 2012 Heavy Metal Generations is the fourth volume in the series of papers drawn from the 2012 Music Metal and Politics international conference which attracted scholars from around the globe working within a diverse range of academic disciplines to converge in Prague Czech Republic for three days of panel presentations debate and conjecture about the past present and future of metal music studies The flavour of diversity synchronicity and inter disciplinarity that characterised the event can be gauged from the selection of chapters presented in this volume We hope this collection contributes to the rising tide of academic work that serves to broaden and deepen heavy metal music studies intellectual and aesthetic grounds critical agenda and political value by undermining old certainties and suggesting new horizons in the context of current social conditions politics and society

In Concert Philip Auslander, 2021-01-04 The conventional way of understanding what musicians do as performers is to treat them as producers of sound some even argue that it is unnecessary to see musicians in performance as long as one can hear them But musical performance counters Philip Auslander is also a social interaction between musicians and their audiences appealing as much to the eye as to the ear In *In Concert Performing Musical Persona* he addresses not only the visual means by which musicians engage their audiences through costume and physical gesture but also spectacular aspects of performance such as light shows Although musicians do not usually enact fictional characters on stage they nevertheless present themselves to audiences in ways specific to the performance situation

Auslander's term to denote the musician's presence before the audience is musical persona. While presence of a musical persona may be most obvious within rock and pop music, the book's analysis extends to classical music, jazz, blues, country, electronic music, laptop performance, and music made with experimental digital interfaces. The eclectic group of performers discussed include the Beatles, Miles Davis, Keith Urban, Lady Gaga, Nicki Minaj, Frank Zappa, B.B. King, Jefferson Airplane, Virgil Fox, Keith Jarrett, Glenn Gould, and Laurie Anderson.

Discover tales of courage and bravery in is empowering ebook, **Rhythm And Noise An Aesthetics Of Rock** . In a downloadable PDF format (PDF Size: *), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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