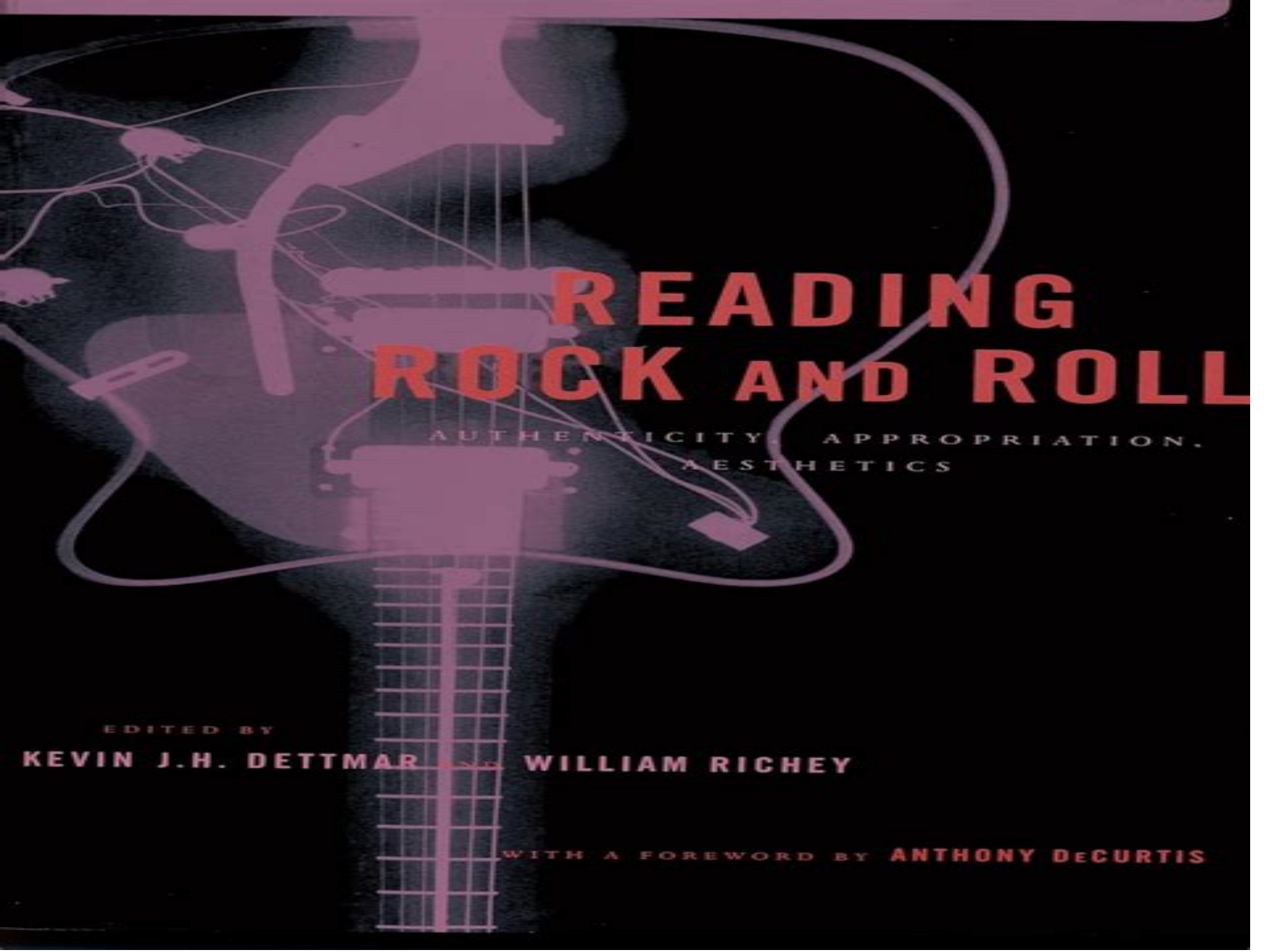




READING ROCK AND ROLL

AUTHENTICITY. APPROPRIATION.
AESTHETICS

EDITED BY

KEVIN J.H. DETTMAR AND WILLIAM RICHEY

WITH A FOREWORD BY ANTHONY DECURTIS

Reading Rock And Roll Authenticity Appropriation And Aesthetics

Bethany Klein



Reading Rock And Roll Authenticity Appropriation And Aesthetics:

Reading Rock and Roll Kevin J. H. Dettmar, William Richey, 1999 Considering the work of such artists as Madonna George Clinton U2 Elvis Costello and Nirvana the contributors deftly combine the rigors of scholarship with the energy of rock journalism to provide an analysis at once critical contextualized and enthusiastic While a number of scholars have recently turned their attention to rock and pop music most of their work has focused on providing sweeping cultural contexts for its popularity rather than exploring the music itself Now in *Reading Rock and Roll* Kevin Dettmar and William Richey have gathered a wealth of erudite original and clever writings that perform close readings of rock music often with surprising results The authors in this volume view rock and roll as having had affinities with postmodernism from its inception With its mongrel pedigree drawing on blues folk R and B and bluegrass and its relation to mass media and high tech modes of production rock music has been self conscious and full of irony from the beginning These essays regularly call attention to the allusiveness and intertextuality of rock and roll whether it is Kurt Cobain undermining the Beatles M C Hammer stealing from Rick James s Super Freak or U2 s use of Johnny Cash s legendary voice From a careful examination of the roles of addictions and female sexuality in the remakings of Courtney Love and Madonna to the politics of George Clinton s uses and abuses of language to the referencing of Elvis Costello in two recent novels and the use of 1970s rock in several recent film soundtracks these essays are as varied as the artists they consider

Informal and theoretically informed *Reading Rock and Roll* is an important investigation of the music that more than any other has defined our century

Selling Out Bethany Klein, 2020-07-09 The relationship between popular music and consumer brands has never been so cosy Product placement abounds in music videos popular music provides the soundtrack to countless commercials social media platforms offer musicians tools for perpetual promotion and corporate sponsored competitions lure aspiring musicians to vie for exposure Activities that once attracted charges of selling out are now considered savvy or even ordinary strategies for artists to be heard and make a living What forces have encouraged musicians to become willing partners of consumer brands At what cost And how do changes in popular music culture reflect broader trends of commercialization *Selling Out* traces the evolution of selling out debates in popular music culture and considers what might be lost when the boundary between culture and commerce is dismissed as a relic

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 *Film Music in the Sound Era* A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 *Histories Theories and Genres* covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films

Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume **Neil Young and the Poetics of Energy** William Echard,2005-06-15 A provocative multifaceted look at a rock icon **Music Video and the Politics of Representation** Diane Railton,2011-07-07 How can we engage critically with music video and its role in popular culture What do contemporary music videos have to tell us about patterns of cultural identity today Based around an eclectic series of vivid case studies this fresh and timely examination is an entertaining and enlightening analysis of the forms pleasures and politics that music videos offer In rethinking some classic approaches from film studies and popular music studies and connecting them with new debates about the current state of feminism and feminist theory Railton and Watson show why and how we should be studying music videos in the twenty first century Through its thorough overview of the music video as a visual medium this is an ideal textbook for Media Studies students and all those with an interest in popular music and cultural studies **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 Vitally the volume places rock and roll writing within a wider cultural frame often overlooked by studies of traditional white male led music journalism **Queering the Pitch** Philip Brett,Elizabeth Wood,Gary C Thomas,2013-02-01 When the first edition of Queering the Pitch was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of Queering the Pitch is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown **U2 Above, Across, and Beyond** Scott D. Calhoun,2014-12-23 U2 s success and significance are due in large part to finding inventive creative solutions for overcoming obstacles and moving past conventional boundaries As it has embraced change and transformation over and over again its fans and critics have come to value and expect this element of U2 These new essays from the disciplines of organizational communication music theory literary studies religion and cultural studies offer perspectives on several ways U2 s dynamic of change has been a constant theme throughout its career The eight essays here come from the U2 Conference 2013 which explores the music work and influence of U2 furthering the scholarship on U2 *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 The Resisting Muse: Popular Music and

Social Protest Ian Peddie, 2017-09-29 Popular music has traditionally served as a rallying point for voices of opposition across a huge variety of genres This volume examines the various ways popular music has been deployed as anti establishment and how such opposition both influences and responds to the music produced Implicit in the notion of resistance is a broad adversarial hegemony against which opposition is measured But it would be wrong to regard the music of popular protest as a kind of dialogue in league against the establishment Convenient though they are such as us and them arguments bespeak a rather shop worn stance redolent of youthful rebellion It is much more fruitful to perceive the relationship as a complex dialectic where musical protest is as fluid as the audiences to which it appeals and the hegemonic structures it opposes The book s contemporary focus largely post 1975 allows for comprehensive coverage of extremely diverse forms of popular music in relation to the creation of communities of protest Because such communities are fragmented and diverse the shared experience and identity popular music purports is dependent upon an audience collectivity that is now difficult to presume In this respect *The Resisting Muse* examines how the forms and aims of social protest music are contingent upon the audience s ability to invest the music with the appropriate political meaning Amongst a plethora of artists genres and themes highlights include discussions of Aboriginal rights and music Bauhaus Black Sabbath Billy Bragg Bono Cassette culture The Capitol Steps Class The Cure DJ Spooky Drum and Bass Eminem Farm Aid Foxy Brown Folk Goldie Gothicism Woody Guthrie Heavy Metal Hip hop Independent home publishing Iron Maiden Joy Division Jungle Led Zeppelin Lil Kim Live Aid Marilyn Manson Bob Marley MC Eiht Minor Threat Motown Queen Latifah Race Rap Rastafarianism Reggae The Roots Diana Ross Rush Salt n Pepa 7 Seconds Roxanne Shant Siouxsie and the Banshees The Sisters of Mercy Michelle Shocked Bessie Smith Straight edge Sunrize Band Bunny Wailer Wilco Bart Willoughby Worrinyga Band Zines **Old Roots, New Routes** Pamela

Fox, Barbara Ching, 2025-10-01 *Old Roots New Routes* takes an in depth look at the many influences meanings and identities of this contemporary music form Because the definition of the term alt country changes continually even the genre s own mouthpiece the Web site nodepression com declared its terrain to be alternative country whatever that is Despite alt country s murky parameters its origins indeed its patron saints are generally acknowledged to range from the Carter Family and Hank Williams as interpreters of traditional American country to the country rock fusions of Gram Parsons and Steve Earle Just as other musical genres before it have distanced themselves from the popular and commercial center from the start alt country has positioned itself as a different kind of music than the slick country sounds emanating from Nashville hit machines such as Garth Brooks and Shania Twain And yet alt country s embrace of authenticity and disdain for commercialism while simultaneously injecting into a traditional working class music form an often cosmopolitan flavor and Generation X values has resulted in a fascinating hybrid full of contradictions In *Old Roots New Routes* Pamela Fox and Barbara Ching bring together a range of scholars to investigate as never before this significant contemporary music form providing in addition new ways to approach the worlds of country and alternative music more generally Individual essays

explore the work of a variety of artists including Neko Case Jay Farrar Justin Trevi o and alt country hero Gram Parsons along with promotional rhetoric album art advertising and fan Web sites to offer readers a comprehensive understanding of how alt country functions as a distinct musical form Pamela Fox is Associate Professor of English and currently the Director of the Women s and Gender Studies Program at Georgetown University She is the author of *Class Fictions Shame and Resistance in the British Working Class Novel 1890-1945* Barbara Ching is Associate Professor at the University of Memphis Her previous books include *Wrong s What I Do Best Hard Country Music and Contemporary Culture* and *Knowing Your Place Rural Identity and Cultural Hierarchy* coedited with Gerald Creed

White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock Dr Matthew Bannister, 2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal This key question is addressed by Matthew Bannister involving an in depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men Through textual analysis of musical and critical discourses Bannister provides the first book length study of masculinity and ethnicity within the context of indie guitar music within US UK and New Zealand scenes Bannister argues that past theorisations of rock masculinities have tended to set up varieties of working class deviance and physical machismo as straw men oversimplifying masculinities as men behaving badly Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse By re situating indie in a historical cultural context of art rock he shows how masculine power can be rearticulated through high avant garde bohemian culture and aesthetic theory canonism negation Adorno passivity voyeurism and camp Andy Warhol and the Velvet Underground and primitivism and infantilism Lester Bangs Simon Reynolds In a related vein he also assesses the impact of Freud on cultural theory arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism Drawing on his own experience as an indie musician Bannister surveys a range of indie artists including The Smiths The Jesus and Mary Chain My Bloody Valentine and The Go Betweens from the US R E M The Replacements Dinosaur Jr H sker D Nirvana and hardcore and from NZ Flying Nun acts including The Chills The Clean the Verlaines Chris Knox Bailer Space and The Bats demonstrating broad continuities between these apparently disparate scenes in terms of gender aesthetic theory and approaches to popular musical history The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender

Beautiful Monsters Michael Long, 2023-09-01 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 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 sur

The Bloomsbury Handbook of Religion and Popular Music Christopher Partridge, Marcus Moberg, 2023-06-15 The second edition of The Bloomsbury Handbook of Religion and Popular Music provides an updated state of the art analysis of the most important themes and concepts in the field combining research in religious studies theology critical musicology cultural analysis and sociology It comprises 30 updated essays and six new chapters covering the following areas Popular Music Religion and Performance Musicological Perspectives Popular Music and Religious Syncretism Atheism and Popular Music Industrial Music and Noise K pop The Handbook continues to provide a guide to methodology key genres and popular music subcultures as well as an extensive updated bibliography It remains the essential tool for anyone with an interest in popular culture generally and religion and popular music in particular

"She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music " Laurie Stras, 2017-07-05 She s So Fine explores the music reception and cultural significance of 1960s girl singers and girl groups in the US and the UK Using approaches from the fields of musicology women s studies film and media studies and cultural studies this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the treatment of artists such as Martha and the Vandellas The Crystals The Blossoms Brenda Lee Dusty Springfield Lulu Tina Turner and Marianne Faithfull Currently available studies of 1960s girl groups girl singers fall into one of three categories industry generated accounts of the music s production and sales sociological commentaries or omnibus chronologies discographies She s So Fine by contrast focuses on clearly defined themes via case studies of selected artists Within this analytical rather than historically comprehensive framework this book presents new research and original observations on the 60s girl group girl singer phenomenon

Sound Tracks John Connell, Chris Gibson, 2003-09-02 Sound Tracks is the first comprehensive book on the new geography of popular music examining the complex links between places music and cultural identities It provides an interdisciplinary perspective on local national and global scenes from the Mersey and Icelandic sounds to world music and explores the diverse meanings of music in a range of regional contexts In a world of intensified globalisation links between space music and identity are increasingly tenuous yet places give credibility to music not least in the country and music is commonly linked to place as a stake to

originality a claim to tradition and as a marketing device This book develops new perspectives on these relationships and how they are situated within cultural and geographical thought

Building Musical Culture in Nineteenth-Century Amsterdam Darryl Cressman, 2025-10-01 When people attend classical music concerts today they sit and listen in silence offering no audible reactions to what they're hearing We think of that as normal but as Darryl Cressman shows in this book it is the product of a long history of interrelationships between music social norms and technology Using the example of Amsterdam's Concertgebouw in the nineteenth century Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively and analysis of its creation and use offers rich insights into sound studies media history science and technology studies classical music and much more

Dylan Jon Bream, 2015-06-01 Listen to every side gorgeously rendered a unique spin on the discography Booklist Covering each of Bob Dylan's thirty six studio LPs this book brings rock n roll musicians songwriters and critics together to sound off about each release discussing and debating not only Dylan's extraordinary musical accomplishments but the factors in his life that influenced his musical expressions Beautifully illustrated with LP art and period photography as well as performance and candid backstage images the book also contains liner notes like details about the recordings and session musicians and provides context and perspective on Dylan's career in a one of a kind retrospective of the life and music of an American legend Commentators include Questlove of the Roots and the Tonight Show with Jimmy Fallon Rodney Crowell Jason Isbell Suzanne Vega Ric Ocasek of the Cars Wesley Stace aka John Wesley Harding longtime Dylan pal Eric Andersen and Minnesota musicians Tony Glover and Kevin Odegard both of whom have been in the studio with Dylan Other well known voices in Dylan Disc by Disc include Robert Christgau Anthony DeCurtis Alan Light Joe Levy Holly George Warren Joel Selvin Jim Fusilli Geoffrey Himes Charles R Cross and David Browne among others

Music, Space and Place Andy Bennett, 2017-10-03 Music Space and Place examines the urban and rural spaces in which music is experienced produced and consumed The editors of this collection have brought together new and exciting perspectives by international researchers and scholars working in the field of popular music studies Underpinning all of the contributions is the recognition that musical processes take place within a particular space and place where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances Important discourses are explored concerning national culture and identity as well as how identity is constructed through the exchanges that occur between displaced peoples of the world's many diasporas Music helps to articulate a shared sense of community among these dispersed people carving out spaces of freedom which are integral to personal and group consciousness A specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in Cuba France Italy New Zealand and South Africa New research is also presented on the authorial presence in production within the domain of the commercially driven Anglo American music industry The issue of authorship and

creativity is tackled alongside matters relating to the production of musical texts themselves and demonstrates the gender politics in pop. Underlying Music Space and Place is the question of how the disciplines informing popular music studies, sociology, musicology, cultural studies, media studies, and feminism have developed within a changing intellectual climate. The book therefore covers a wide range of subject matter in relation to space and place, including community and identity, gender, race, vernaculars, power, performance, and production.

Exploring U2 Scott D. Calhoun, 2012. Exploring U2: Is This Rock n Roll features new writing in the growing field of U2 studies. In keeping with U2's own efforts to remove barriers that have long prevented dialogue for understanding and improving the human experience, this collection of essays covers such disciplines as literature, music, philosophy, and theology.

This book delves into Reading Rock And Roll Authenticity Appropriation And Aesthetics. Reading Rock And Roll Authenticity Appropriation And Aesthetics is an essential topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Reading Rock And Roll Authenticity Appropriation And Aesthetics, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 3: Reading Rock And Roll Authenticity Appropriation And Aesthetics in Everyday Life
 - Chapter 4: Reading Rock And Roll Authenticity Appropriation And Aesthetics in Specific Contexts
 - Chapter 5: Conclusion
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 6. In chapter 5, this book will draw a conclusion about Reading Rock And Roll Authenticity Appropriation And Aesthetics. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Reading Rock And Roll Authenticity Appropriation And Aesthetics.

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