

Third Edition

# Rockin' Out

Popular  
Music  
in the  
U.S.A.



**Reebee Garofalo**

*Prentice Hall Rock and Roll Compilation Inside*



# Rockin Out Popmusic In The Usa Text

**David Horn**



## **Rockin Out Popmusic In The Usa Text:**

**Rockin' Out** Reebee Garofalo, 1997 This book proceeds from the assumption that music is always a social indicator that is it tells us something about the world around us It responds to mirrors and influences the society in which we live This comprehensive social history is organized chronologically around themes and issues which explicate the connection between music and other social processes These include the multicultural influences in US popular music the impact of technological advances the significance of class race gender ethnicity and region the importance of political context and the power of consumer preferences Rockin Out is necessarily encyclopedic still it balances information with analysis The text begins with the invention of sound recording and the rise of Tin Pan Alley and proceeds through discussions of blues country and rhythm and blues as historical background As such it provides students with significant discussions of the preconditions and formative influences of the music Garofalo discusses rock and soul punk and disco rap and metal and alternative music as well as all of the sub genres and stylistic variants of these sounds This is the only text that covers the total range of US popular music in the 20th century locates them in their social context and provides an interdisciplinary analysis of their significance

The Great American Songbooks T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities

*Rocking the Closet* Vincent L Stephens, 2019-10-16 The all embracing whaddya got nature of rebellion in Fifties America included pop music's unlikely challenge to entrenched notions of masculinity Within that upheaval four prominent artists dared to behave in ways that let the public assume but not see their queerness That these artists cultivated ambiguous sexual personas often reflected an understandable fear but also a struggle to fulfill personal and professional expectations Vincent L Stephens confronts notions of the closet both coming out and staying in by analyzing the careers of Liberace Johnny Mathis Johnnie Ray and Little Richard Appealing to audiences hungry for novelty and exoticism the four pop icons used performance and queering techniques that ran the gamut Liberace's flamboyance shared a spectrum with Mathis's intimate sensitivity while Ray's overwrought displays as Mr Emotion seemed

worlds apart from Little Richard's raise the roof joyousness As Stephens shows the quartet not only thrived in an era of gray flannel manhood they pioneered the ways generations of later musicians would consciously adopt sexual mystery as an appealing and proven route to success

**No Permanent Waves** Nancy A. Hewitt, 2010 No Permanent Waves boldly enters the ongoing debates over the utility of the wave metaphor for capturing the complex history of women's rights by offering fresh perspectives on the diverse movements that comprise U.S. feminism past and present Seventeen essays both original and reprinted address continuities conflicts and transformations among women's movements in the United States from the early nineteenth century through today A respected group of contributors from diverse generations and backgrounds argue for new chronologies more inclusive conceptualizations of feminist agendas and participants and fuller engagements with contestations around particular issues and practices Race class and sexuality are explored within histories of women's rights and feminism as well as the cultural and intellectual currents and social and political priorities that marked movements for women's advancement and liberation These essays question whether the concept of waves surging and receding can fully capture the complexities of U.S. feminisms and suggest models for reimagining these histories from radio waves to hip hop

*The Garland Encyclopedia of World Music* Timothy Rice, James Porter, Chris Goertzen, 2017-09-25 Here in one volume is a comprehensive look at the folk and traditional musics of the European continent from Ireland to the new republics of Georgia and Belarus In over seventy articles by sixty one contributors from around the world this encyclopedia explores musical life from historical and ethnographic perspectives and provides extensive analysis of songs and instrumental music

*Refashioning Pop Music in Asia* Allen Chun, Ned Rossiter, Brian Shoemaker, 2004-07-31 This collection of thirteen essays examines cultural political economic technological and institutional aspects of popular music across Asia from India to Japan

*Sex and Gender in Pop/Rock Music* Walter Everett, 2023-05-04 Following the 1960's sexual revolution rock and pop have continued to map the societal understanding of sexuality feminism and gender studies Although scholarship has well established how early rock and roll encouraged and affected issues of sex in the baby boomer generation this book asks how subsequent pop music has maintained that tradition The text discusses the gendered performances and biographical experiences of individual musicians including Patti Smith Rufus Wainwright Etta James and Frank Ocean and how their invented personae contribute to musical representations of sexuality It evaluates lyric structure and symbolic language of these artists and overall emphasizes how pop music while a commodity art form reflects the diversity of human sex and gender

**Rock Music in American Fiction Writing, 1966-2011** Martin Moling, 2021-09-20 Can rock music help us understand literature Rock Music in American Fiction Writing 1966-2011 argues that a close analysis of the rock music incorporated into a literary text an investigation of the lyrics a musicological exploration of the sounds and rhythms a cultural historical inquiry into the production and reception of a song may yield exciting new insight into and expand our understanding of American literary production from the mid 20th century onwards Reading major works by Joyce Carol

Oates Alice Walker Don DeLillo Jeffrey Eugenides Sherman Alexie and Jennifer Egan from such a rock musicological vantage point *Rock Music in American Fiction Writing* adds a new dimension to recent work in American literary criticism by seeking to establish rock music as an analytical tool for literary investigation The book concentrates on the way these literary artists have struggled to come to terms with the dichotomies inherent in rock music its liberating and revolutionary impulses as well as its adherence to the bleakest laws of consumer capitalism in their work By combining a musicological with a literary analysis *Rock Music in American Fiction Writing* highlights the crucial and complex role rock music has played in shaping the artistic outlook and cultural sensibilities of literary artists since the 1960s in America and beyond

**Conveying Lived Experience through Rock and Pop Music Lyrics** David C. Wright Jr.,2024-09-15 *Conveying Lived Experience through Rock and Pop Music Lyrics* explores seven decades of lyrics to elucidate themes about the human experience The opening chapters discuss romantic relationships and break ups Subsequent chapters consider lyrics describing nostalgia as well as those about leaving home going on the road and returning home Then successive chapters examine the outsider in society those experiencing mental illness and alcohol and drug use Next songs of social and political critique are surveyed followed by an examination of utopian and dystopian lyrics The final chapters analyze songs using prophetic voices and those about the afterlife This survey shows how lyrics convey the lived experience of people in contemporary society

**Queer Tracks: Subversive Strategies in Rock and Pop Music** Doris Leibetseder,2016-05-23 *Queer Tracks* describes motifs in popular music that deviate from heterosexual orientation the binary gender system and fixed identities This exciting cutting edge work deals with the key concepts of current gender politics and queer theory in rock and pop music including irony parody camp mask masquerade mimesis mimicry cyborg transsexuality and dildo Based on a constructivist concept of gender Leibetseder asks Which queer feminist strategies are used in rock and pop music How do they function Where do they occur Leibetseder's methodological process is to discover subversive strategies in queer theory which are also used in rock and pop music without assuming that these tactics were first invented in theory Furthermore this book explains where exactly the subversiveness is situated in those strategies and in popular music With the help of a new kind of knowledge transfer the author combines sociological and cultural theories with practical examples of rock and pop music The subversive character of these queer motifs is shown in the work of contemporary popular musicians and is at the same time related to classical discourses of the humanities *Queer Tracks* is a revised translation of *Queere Tracks Subversive Strategien in Rock und Popmusik* originally published in German

**Pop Music and the Press** Steve Jones,2002 Since the 1950s writing about popular music has become a staple of popular culture *Rolling Stone Vibe* and *The Source* as well as music columns in major newspapers target consumers who take their music seriously Rapidly proliferating fanzines websites and internet discussion groups enable virtually anyone to engage in popular music criticism Until now however no one has tackled popular music criticism as a genre of journalism with a particular history and evolution *Pop Music and the Press* looks at the major

publications and journalists who have shaped this criticism influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star. **Author note:** Steve Jones is Professor of Communication at the University of Illinois Chicago. Among his books are *CyberSociety: Computer Mediated Communication and Community*, editor and *Rock Formation: Popular Music Technology and Mass Communication*.

**New York Magazine**, 1996-06-03. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. *Bloomsbury Encyclopedia of Popular Music of the World, Volume 11*. David Horn, 2017-10-05. See

**Rock Music**. Mark Spicer, 2017-07-05. This volume gathers together twenty articles from among the best scholarly writing on rock music published in academic journals over the past two decades. These diverse essays reflect the wide range of approaches that scholars in various disciplines have applied to the study of rock, from those that address mainly the historical, sociological, cultural, and technological factors that gave rise to this music to those that focus primarily on analysis of the music itself. This collection of articles, some of which are now out of print or otherwise difficult to access, provides an overview of the current state of research in the field of rock music and includes an introduction which contributes to the ongoing debate over the distinction or lack thereof between rock and pop. *Music in the Late Twentieth Century*. Richard Taruskin, 2006-08-14. The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates through a representative sampling of masterworks the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Late Twentieth Century* is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period. **Popular Music and Society**. Brian Longhurst, 2007-05-07. This new edition of *Popular Music and Society* fully revised and updated, continues to pioneer an

approach to the study of popular music that is informed by wider debates in sociology and media and cultural studies Astute and accessible it continues to set the agenda for research and teaching in this area The textbook begins by examining the ways in which popular music is produced before moving on to explore its structure as text and the ways in which audiences understand and use music Packed with examples and data on the contemporary production and consumption of popular music the book also includes overviews and critiques of theoretical approaches to this exciting area of study and outlines the most important empirical studies which have shaped the discipline Topics covered include The contemporary organisation of the music industry The effects of technological change on production The history and politics of popular music Gender sexuality and ethnicity Subcultures Fans and music celebrities For this new edition two whole new chapters have been added on performance and the body and on the very latest ways of thinking about audiences and the spaces and places of music consumption This second edition of *Popular Music and Society* will continue to be required reading for students of the sociology of culture media and communication studies and popular culture

**The Oxford Handbook of Mobile Music Studies, Volume 1** Sumanth Gopinath, Jason Stanyek, 2014-03 This handbook examines how electrical technologies and their corresponding economies of scale have rendered music and sound increasingly mobile portable fungible and ubiquitous Highly interdisciplinary the two volumes of the *Oxford Handbook of Mobile Music Studies* consider the devices markets and theories of mobile music and its aesthetics and forms of performance

**Popular Religion in America** Erling T. Jorstad, 1993-04-22 The enormous growth of evangelicalism is one of the major developments in recent American life Like other scholars Jorstad acknowledges that evangelicalism has grown because it is theologically attractive But Jorstad also attributes the growth of the evangelical movement to its relationship with American popular culture According to the author the evangelical movement was able to integrate populist democratic traditions with a cultural inclusiveness a mastery of high technology and a willingness to use mass media to spread its views The book contains three sections The first traces the development of evangelical subculture between 1960 and 1990 The second part discusses the evangelical movement and social and individual values The third part explores popular religion and the media The book considers the involvement of evangelicals in popular religion the appeal of popular religion to many but not to all evangelicals the similarities between popular religion and more traditional religious organizations and the means by which evangelicalism effectively utilizes the many genres and styles of popular culture

**Dancing about Architecture is a Reasonable Thing to Do** Joel Heng Hartse, 2022-02-07 Writing about music far from being the specialized domain of the rock critic with encyclopedic knowledge of micro genres or the fancy pants star journalist flying on private planes with Led Zeppelin has become something almost any music lover can do and does It s been said however that writing about music is a difficult even pointless enterprise an absurd impossibility like dancing about architecture But aside from the fact that dancing about architecture would be awesome what is that ineffable something that drives people to write about music at all In this short insightful book Joel

Heng Hartse unpacks the rock writer Richard Meltzer's assertion that writing about music should be a parallel artistic effort with music itself and argues that music and the impulse to write about it is part of the eminently mysterious desire for meaning making that makes us human. Touching on the close resonances between music, language, love and belief, *Dancing about Architecture* is a Reasonable Thing to Do is relevant to anyone who finds deep human and spiritual meaning in music writing and the mysterious connections between them.

**Text and Drugs and Rock 'n' Roll** Simon Warner, 2013-03-14

*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.



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