

**Get Free Back To Mono 1958
1969**

Back To Mono 1958
1969

**Winner of the ARSC's Award for
Best Research (History) in Folk,
Ethnic, or World Music (2008)**

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When Jamaican recording engineers Osbourne “King Tubby” Ruddock, Errol Thompson, and Lee “Scratch” Perry began crafting “dub” music in the early 1970s, they were initiating a musical revolution that

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continues to have worldwide influence. Dub is a sub-genre of Jamaican reggae that flourished during reggae's "golden age" of the late 1960s through the early 1980s. Dub involves remixing existing recordings—electronically

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improvising sound effects and altering vocal tracks—to create its unique sound. Just as hip-hop turned phonograph turntables into musical instruments, dub turned the mixing and sound processing technologies of the

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recording studio into instruments of composition and real-time improvisation. In addition to chronicling dub's development and offering the first thorough analysis of the music itself, author Michael Veal examines dub's

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social significance in Jamaican culture. He further explores the “dub revolution” that has crossed musical and cultural boundaries for over thirty years, influencing a wide variety of musical genres around the globe. Ebook Edition

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Note: Seven of the 25 illustrations have been redacted.

First Published in 1995. Much of recent theory has characterized life in media-sophisticated societies in terms of a semiotic overload which, allegedly, has had

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only devastating effects on communication and subjectivity. In Architectures of Excess, Jim Collins argues that, while the rate of technological change has indeed accelerated, so has the rate of absorption. The seemingly endless

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**array of information has
generated not chaos but different
structures and strategies, which
harness that excess by turning it
into forms of art and
entertainment. Digital sampling in
rap music and cyber-punk science**

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fiction are well-known examples of techno-pop textuality, but Collins concentrates on other contemporaneous phenomena that are also envisioning new cultural landscapes by accessing that array--hyper-self-reflexivity in

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**mall movies, best sellers, and
prime-time television; the
deconstructive vs. new-classical
debate in architecture; the
emergence of the "New Black
Aesthetic;" the development of
retro-modernism in interior**

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**design and the fashion industries.
The analyses of these disparate,
discontinuous attempts to develop a
meaningful sense of location, in an
historical as well as a spatial
sense, address a cluster of
interconnected questions: How is**

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the array of information being "domesticated?" How has appropriationism evolved from the Pop-Art of the sixties to the sampling of the nineties? How has the relationship between tradition, innovation, and evaluation been

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**altered? Architectures of Excess
investigates how these phenomena
reflect change in taste and
subjectivity, considering how we
must account for both,
pedagogically.**

Guides beginning users through

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basic PC operations in Microsoft Windows, demonstrating how to print letters, manage finances, shop online, send and receive e-mail, and customize the desktop. A comprehensive and authoritative reference to a huge

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**range of American musical styles,
from Barbershop to Bluegrass and
from Ragtime to Rockabilly.**

**From Phil Spector,
Piano/Vocal/chords**

**The Golden Age of Top 40 Music
(1955-1973) on Compact Disc**

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**Absolute Beginner's Guide to
Computer Basics**

Hearing Luxe Pop

The Decades of Rock & Roll

Architectures of Excess

The Beatles est un groupe musical
originaire de Liverpool, composé de

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John Lennon, Paul McCartney, George Harrison et Ringo Starr. Il demeure, en dépit de sa séparation en 1970, l'un des groupes de rock les plus populaires au monde. En dix ans d'existence, et seulement huit ans de carrière discographique (de

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1962 à 1970), les Beatles ont enregistré douze albums originaux et ont composé plus de 200 chansons. Une productivité particulièrement remarquable dans la période 1963-1966 où, entre les tournées incessantes et la participation à deux

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longs métrages, ils ont publié sept albums, treize singles et douze EPs. Considérées comme la « bande-son » des années 1960, les chansons des Beatles ont marqué leur décennie ainsi que les générations suivantes, et leurs mélodies ont été adaptées à

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de nombreux genres musicaux, notamment le jazz, la salsa, le reggae ou la musique classique et baroque.

Hardcover edition. A one-time-only songbook featuring photos, stories and 60 of the greatest rock & roll

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songs ever recorded. Includes: Be
My Baby * Chapel of Love * Da
Doo Ron Ron * He's a Rebel * I
Love How You Love Me * Pretty
Little Angels Eyes * Save the Last
Dance for Me * Then He Kissed Me
* Unchained Melody * You've Lost

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That Lovin' Feelin'.

Chronicles the history of rock and roll, profiling artists from the 1950s through the 1990s including Little Richard, Bob Dylan, Led Zeppelin, Madonna, and Tupac Shakur.

In this first ever full-length

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biography of Harry Nilsson, author Alyn Shipton traces the musician's life from his Brooklyn childhood to his Los Angeles adolescence, and charts his gradual move into the spotlight as a talented songwriter.

Rock Music Styles

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Nilsson

Sonic Alchemy

Shaping the Sounds of Popular
Music

White Boys, White Noise:

Masculinities and 1980s Indie
Guitar Rock

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The History of Rock & Roll,
Volume 1

***Gathers unusual and little-known
facts about rock and roll
performers, groups, recordings,
and history
To what extent do indie***

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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

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***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'.***

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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

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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

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***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).***

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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.

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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,

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***Hüsker Dü, Nirvana and
hardcore; and from NZ, Flying
Nun acts, including The Chills,
The Clean, the Verlaines, Chris
Knox, Bailter Space, and The
Bats, demonstrating broad
continuities between these
apparently disparate scenes, in***

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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

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dominant representations of gender.

"Hearing Luxe Pop explores a deluxe-production aesthetic that has long thrived in American popular music. John Howland presents an alternative music history that centers on shifts in

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timbre and sound through innovative uses of media, orchestration, and arranging. He travels from symphonic jazz to the Great American Songbook; teenage symphonies of the Motown label and 1960s girl groups to the emerging

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"countrypolitan" sound of Nashville; the sunshine pop and baroque pop of the Beach Boys to the blending of soul and funk into 1970s disco; the hip-hop-with-orchestra events of Jay-Z and Kanye West to indie rock bands with the Brooklyn

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Philharmonic. The luxe aesthetic merges popular-music idioms with lush string orchestrations, big-band instrumentation, and symphonic instruments. This book attunes readers to hearing the discourses that gathered around the music and its

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***associated images, and in turn examines pop's relations to aspirational consumer culture, spectacle, theatricality, glamour, sophistication, cosmopolitanism, and "classy" lifestyles"--
Whether you're cleaning out a closet, basement or attic full of***

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records, or you're searching for hidden gems to build your collection, you can depend on Goldmine Record Album Price Guide to help you accurately identify and appraise your records in order to get the best price. • Knowledge is power, so

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***power-up with Goldmine! •
70,000 vinyl LPs from 1948 to
present • Hundreds of new
artists • Detailed listings with
current values • Various artist
collections and original cast
recordings from movies,
televisions and Broadway • 400***

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photos • Updated state-of-the-market reports • New feature articles • Advice on buying and selling Goldmine Grading Guide - the industry standard

The Encyclopedia of Popular Music

Understanding Popular Music

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Culture

Soundscapes and Shattered Songs in Jamaican Reggae Dub

Top 40 Music on Compact Disc, 1955-1981

Top 40 Music on Compact Disc, 1955-1994

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From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a

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discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next,

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SPIN is your monthly VIP pass to all that rocks.

(Book). You may not have heard of them, but you have certainly heard their songs! From the lo-fidelity origins of early pioneers to today's dazzling technocrats, the role

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**of the music producer is as
murkily undefined as it is
wholly essential. Sonic
Alchemy: Visionary Music
Producers and Their Maverick
Recordings is an exploration
of the influence of the often
colorful, idiosyncratic and**

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visionary music producers through popular music and the fascinatingly crucial role they have played in shaping the way we hear pop music today. Sonic Alchemy is nothing short of the secret history of the music producer.

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**Describes the musical heritage of the United States and the development of styles such as jazz, rock, pop, country, folk, and blues
Twelve titles as performed by Darlene Love, The Ronettes, The Crystals, and other**

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**performers associated with
Phil Spector. Titles are: The
Bells of St. Mary * Christmas
(Baby Please Come Home) *
Frosty the Snowman * Here
Comes Santa Claus * I Saw
Mommy Kissing Santa Claus *
Marshmallow World * Parade**

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**of the Wooden Soldiers *
Rudolph the Red-Nosed
Reindeer * Santa Claus Is
Coming to Town * Silent Night
* Sleigh Ride * Winter
Wonderland.**

**Back to Mono (1958-1969)
Jazz, popular, etc**

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SPIN

**Crafting Top 40 Singles,
1963-1971**

**Rocking My Life Away
So You Think You Know Rock
and Roll?**

This text presents a

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comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day. The evolution of the record producer from organizer to auteur, from Phil Spector and

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George Martin to the rise of hip-hop and remixing. In the 1960s, rock and pop music recording questioned the convention that recordings should recreate the illusion of a concert hall setting. The Wall

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of Sound that Phil Spector built behind various artists and the intricate eclecticism of George Martin's recordings of the Beatles did not resemble live performances—in the Albert Hall or elsewhere—but

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instead created a new sonic world. The role of the record producer, writes Virgil Moorefield in *The Producer as Composer*, was evolving from that of organizer to auteur; band members became actors

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in what Frank Zappa called a "movie for your ears." In rock and pop, in the absence of a notated score, the recorded version of a song—created by the producer in collaboration with the musicians—became

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the definitive version.

Moorefield, a musician and producer himself, traces this evolution with detailed discussions of works by producers and producer-musicians including Spector

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and Martin, Brian Eno, Bill Laswell, Trent Reznor, Quincy Jones, and the Chemical Brothers. Underlying the transformation, Moorefield writes, is technological development: new

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techniques—tape editing, overdubbing, compression—and, in the last ten years, inexpensive digital recording equipment that allows artists to become their own producers. What began

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when rock and pop producers reinvented themselves in the 1960s has continued; Moorefield describes the importance of disco, hip-hop, remixing, and other forms of electronic music production in

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shaping the sound of contemporary pop. He discusses the making of Pet Sounds and the production of tracks by Public Enemy with equal discernment, drawing on his own years of studio

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experience. Much has been written about rock and pop in the last 35 years, but hardly any of it deals with what is actually heard in a given pop song. The Producer as Composer tries to unravel the

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mystery of good pop: why does it sound the way it does? Lists all compact disc releases of top 40 hits from the nostalgic era of rock and roll (1955-1981) by performer and song title. The text includes

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details of song quality, chart performance and catalogue number.

A one-time-only songbook featuring photos, stories and 60 of the greatest rock & roll songs ever recorded.

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Includes: Be My Baby * Chapel
of Love * Da Doo Ron Ron *
He's a Rebel * I Love How You
Love Me * Pretty Little Angels
Eyes * Save the Last Dance for
Me * Then He Kissed Me *
Unchained Melody * You've

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Lost That Lovin' Feelin'.

Hits and Misses

The Encyclopedia of Record
Producers

The Beatles

The Rough Guide

Understanding Popular Music

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Music USA

The chronicle of one man's increasingly frustrated attempt to listen to every one of Rolling Stone Magazine's Top 500 Albums. "An excellent read. I feel

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the author took a bullet
for everyone, so we don't
have to be tempted to do
such an act of self harm."

- Reader Review This comic
and acerbic book looks at
why we feel the need to

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quantify and rank our art,
revels in the complex
musical world we live in,
and wonders why anyone
would voluntarily listen
to Bono. "Here's a lesson
for all aspiring singers.

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Bono can hit lots of those 'notes' that you hear about. Tom Waits, by contrast, can't hit any of them; nor can he sound like anything other than a drunken vacuum cleaner.

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But I would rather listen to Tom than Bono from now until the end of time."

"Disco sucks. It's a vile and wretched pox on the landscape of musical history, a music designed

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to be stripped of all
merit save for its ability
to make people shuffle
around in darkened rooms,
trying desperately to blot
out the tedium of their
existence, literally

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dancing to the beat of
their own repression.

That's even before you
take into account the
squeaky voices."

She's So Fine explores the
music, reception and

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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

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studies, and cultural studies, this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the

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treatment of artists such as Martha and the Vandellas, The Crystals, The Blossoms, Brenda Lee, Dusty Springfield, Lulu, Tina Turner, and Marianne Faithfull. Currently

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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

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commentaries, or omnibus c
hronologies/discographies.
She's So Fine, by
contrast, focuses on
clearly defined themes via
case studies of selected
artists. Within this

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analytical rather than historically comprehensive framework, this book presents new research and original observations on the 60s girl group/girl singer phenomenon.

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Provides information on
500 of the most
influential record
producers in history
including the artists and
music they produced
The Washington Post hails

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Greil Marcus as our
greatest cultural critic.
Writing in the London
Review of Books, D. D.
Guttenplan calls him
probably the most astute
critic of American popular

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culture since Edmund Wilson. For nearly thirty years, he has written a remarkable column that has migrated from the Village Voice to Artforum, Salon, City Pages, Interview, and

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The Believer and currently appears in the Barnes & Noble Review. It has been a laboratory where Marcus has fearlessly explored and wittily dissected an enormous variety of

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cultural artifacts, from songs to books to movies to advertisements, teasing out from the welter of everyday objects what amounts to a de facto theory of cultural

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transmission. Published to complement the paperback edition of *The History of Rock & Roll in Ten Songs*, *Real Life Rock* reveals the critic in full: direct, erudite, funny, fierce,

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vivid, astute,
uninhibited, and
possessing an unerring
instinct for art and
fraud. The result is an
indispensable volume
packed with startling

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arguments and casual
brilliance.

Visionary Music Producers
and Their Maverick

Recordings

Phil Spector

Glorification, Glamour,

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and the Middlebrow in
American Popular Music
Back to Mono

1920-1963

*Ed Ward covers the first half of the
history of rock & roll in this sweeping*

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and definitive narrative—from the 1920s, when the music of rambling medicine shows mingled with the songs of vaudeville and minstrel acts to create the very early sounds of country and rhythm and blues, to the rise of the first independent record labels post-World War II, and concluding in December

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1963, just as an immense change in the airwaves took hold and the Beatles prepared for their first American tour. The History of Rock & Roll, Volume 1 shines a light on the far corners of the genre to reveal the stories behind the hugely influential artists who changed the musical landscape forever. In this

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first volume of a two-part series, Ward shares his endless depth of knowledge and through engrossing storytelling hops seamlessly from Memphis to Chicago, Detroit, England, New York, and everywhere in between. He covers the trajectories of the big name acts like Elvis Presley, Buddy Holly, Chuck Berry, and

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Ray Charles, while also filling in gaps of knowledge and celebrating forgotten heroes such as the Burnette brothers, the "5" Royales, and Marion Keisker, Sam Phillips's assistant, who played an integral part in launching Elvis's career. For all music lovers and rock & roll fans, Ward spins story after story of some of

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the most unforgettable and groundbreaking moments in rock history, introducing us along the way to the musicians, DJs, record executives, and producers who were at the forefront of the genre and had a hand in creating the music we all know and love today.

*Phil Spector***Back to Mono**

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*(1958-1969)Back to
Mono(1958-1969)Phil SpectorBack to
Mono (1958-1969).Phil SpectorBack to
Mono (1958-1969)Warner Bros.*

Publications

*Rolling Stone magazine recently released
its list of the 100 greatest albums in rock
music history, a period spanning more*

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than fifty years. Nearly 60 percent of those albums were released in the decade from 1965 to 1975—the golden age of classic rock. This book is a wide-ranging portrait of that transformative and remarkable time, from the dawn of the singer-songwriter era to days before disco. This book is presented in a

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question-and-answer format, but it is hardly a “trivia” book. It covers such diverse topics as censorship, chart phenomena, album covers, rock groupies, manufactured bands, one-hit wonders, rock festivals, supergroups, novelty songs, and the Beatles. All of the major figures of the ‘60s and ‘70s are here:

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Cream, CCR, Jimi Hendrix, Joni Mitchell, Simon and Garfunkel, the Who, the Rolling Stones, Led Zeppelin, Bruce Springsteen, Queen, Neil Young, the Eagles, the Allman Brothers, Lynyrd Skynyrd, Stevie Wonder, Elton John, Linda Ronstadt, Pink Floyd, Billy Joel, Marvin Gaye, David Bowie, James

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Taylor, Carole King, Aretha Franklin, Lou Reed, Carly Simon, Laura Nyro, and many others. Exhaustively researched, So You Think You Know Rock and Roll? is filled with “I never knew that!” moments on every page.

Previously published essays explore music and popular culture.

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Writing about Music and Other Matters

Girl Groups, Girl Culture

Welcome to Discovery Park

A Guide to Oldies on Compact Disc

A Christmas Gift for You

CD Review Digest

Then He Kissed Me, He's A

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Rebel, Chains, Stop! In the Name of Love all these songs capture the spirit of an era and an image of "girlhood" in post-World War II America that still reverberates today. While there were over 1500 girl groups

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recorded in the '60s--including key hitmakers like the Ronettes, the Supremes, and the Shirelles - studies of girl-group music that address race, gender, class, and sexuality have only just begun to appear. Warwick is the first writer

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to address '60s girl group music from the perspective of its most significant audience--teenage girls--drawing on current research in psychology and sociology to explore the important place of this repertoire

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in the emotional development of young girls of the baby boom generation. *Girl Groups, Girl Culture* stands as a landmark study of this important pop music and cultural phenomenon. It promises to be a classic work in

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American musicology and cultural studies.

This extensively revised and expanded fifth edition of Understanding Popular Music Culture provides an accessible and comprehensive introduction

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to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music

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industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These

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updates include: two new chapters entitled "The Real Thing": Authenticity, covers and the canon and "Time Will Pass You By": Histories and popular memory new case studies on artists including The Rolling

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Stones, Lorde, One Direction
and Taylor Swift further
examples of musical texts,
genres, and performers
throughout including additional
coverage of Electronic Dance
Music expanded coverage on the

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importance of the back catalogue
and the box set; reality television
and the music biopic greater
attention to the role and impact
of the internet and digital
developments in relation to
production, dissemination,

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mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional

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resources for students and teachers can also be found on the companion website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of

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popular music metagenres.
Understanding Popular Music is
a comprehensive introduction to
the history and meaning of
popular music. It begins with a
critical assessment of the
different ways in which popular

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music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music.

Drawing on the recent work of music scholars and the popular music press, Shuker explores

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key subjects which shape our experience of music, including music production, the music industry, music policy, fans, audiences and subcultures, the musician as 'star', music journalism, and the reception

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and consumption of popular music. This fully revised and updated second edition includes:

- * case studies and lyrics of artists such as Shania Twain, S Club 7, The Spice Girls and Fat Boy Slim
- * the impact of technologies

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including on-line delivery and the debates over MP3 and Napster *
the rise of DJ culture and the changing idea of the 'musician' *
a critique of gender and sexual politics and the discrimination which exists in the music industry

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* moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice-T * a comprehensive discography, guide to further reading and directory of websites.

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Rock music styles: a history.
Continuum Encyclopedia of
Popular Music of the World
Volume 8
The Sensible Sound
Cultural Life in the Information
Age

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Rolling Stone

New Book of Rock Lists

The Life of a Singer-Songwriter

A concise and insightful piece of popular music scholarship, analyzing the creative processes behind some very familiar hit

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singles from the 1960s.
(1958-1969)

An In-Depth Q&A Tour of the
Revolutionary Decade 1965-1975
Real Life Rock
The Complete Top Ten Columns,
1986-2014

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A History
Popular Music and Identity in the
1960s