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Girl Groups, Girl Culture

"She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music "

Making easy listening [electronic resource]

The History of Rock & Roll, Volume 1

Music USA

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BURNS ZAYNE

SPIN Univ of California Press

In this first ever full-length 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.

[Understanding Popular Music](#) Oxford University Press

Absolute Beginner's Guide to Computer Basics is written to be an all-in-one solution to help users get up and running on their computer and learn all the software applications that come pre-loaded on their systems. This book is a cost-effective alternative for the user who does not want to purchase several books,

because it covers hardware, software, peripherals, the Internet, and troubleshooting all in one resource. It's completely updated for 2003, and includes coverage of Windows XP. The book assumes no prior knowledge, and is perfect for those who've just taken their first computer out of the box. At only \$18.95, it's priced well below the competition to give the reader a great value.

Sound Tracks Que Publishing

The Washington Post hails 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 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

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

All Music Guide to Rock Oxford University Press

A beautifully composed journey through

music history! Music history is a required course for all music students. Unfortunately, the typical music history book is dry and academic, focusing on rote memorization of important composers and works. This leads many to think that the topic is boring, but bestselling author Michael Miller proves that isn't so. This guide makes music history interesting and fun, for both music students and older music lovers. • Covers more than Western "classical" music—also includes non-Western music and uniquely American forms such as jazz • More than just names and dates—puts musical developments in context with key historical events

Understanding Popular Music Culture
Penguin

Smile is not merely a great unfinished album, but a living work of art that is all at once expansive, indeterminate, and resolutely pop. In the early 1960s, The Beach Boys rose from the suburbs of Hawthorne, California to become emissaries of a post-war American dream that fused middle-class aspiration and mobility with images of youth. Led by dream master Brian Wilson, their music gave voice to a Southern California mythos and compelled an audience across the nation and beyond to live out their own versions of the fantasy. By 1966, the encroaching counterculture added new dimensions of creative possibility to popular music. Looking to revise and expand, Brian Wilson sought collaboration with a brilliant musician named Van Dyke Parks. Together they began work on Smile, an ambitious album of music that refracted The Beach Boys' naïveté into a visionary exploration of American consciousness. Smile edged so close to greatness it seemed destined to become one of the most significant musical advances of its time. But the story didn't end quite like this. In this book of evocative essays, Sanchez traces the musical journey that transformed The Beach Boys from West Coast surf heroes into America's pop luminaries, and ultimately why Smile represents a tumultuous turning point in the history of popular music.

Goldmine's Essential Guide to Record Collecting Temple University Press

This fun-to-read, easy-to-use reference has been completely updated, expanded, and revised with reviews of over 12,000 great albums by over 2,000 artists and groups in all rock genres. 50 charts.

White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock Omnibus Press
Then He Kissed Me, He's A 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 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 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 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 American musicology and cultural studies.

Bruce Springsteen and the Promise of Rock 'n' Roll Duke University Press

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, 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 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.

So You Think You Know Rock and Roll? Rough Guides

Studie over hoe de moderne opname- en geluidstechnieken van na de oorlog in de Verenigde Staten het idioom van de populaire muziek, inclusief beeldvorming en appreciatie, ingrijpend hebben gewijzigd.

Stairway to Paradise Hal Leonard Corporation

The evolution of the record producer from organizer to auteur, from Phil Spector and 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 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 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 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 the definitive version. Moorefield, a musician and producer himself, traces this evolution with detailed discussions of works by producers and producer-musicians including Spector and Martin, Brian Eno, Bill Laswell, Trent Reznor, Quincy Jones, and the Chemical Brothers. Underlying the transformation, Moorefield writes, is technological development: new 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 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 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 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 mystery of good pop: why does it sound the way it does?

The Producer as Composer Routledge
This text presents a comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day.

Hearing Luxe Pop Routledge

The ideal handbook for every rock-n-roll pilgrim, *Music USA* tours the musical heritage of America, from New York to Seattle, stopping at all the shrines of sound in between. Coverage includes background on the development of local music styles, with details on clubs and venues, radio stations and record stores nationwide.

Dub W. W. Norton & Company
Winner of the ARSC's Award for Best Research (History) in Folk, Ethnic, or World Music (2008) 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 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 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 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 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 Note: Seven of the 25 illustrations have been redacted.

All Music Guide to Soul A&C Black
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.

Sonic Alchemy Wesleyan University Press
Whether you're cleaning out a closet, basement or attic full of 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 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 photos • Updated state-of-the-market reports • New feature articles • Advice on buying and selling *Goldmine Grading Guide* - the industry standard

All Music Guide Hal Leonard Corporation
"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 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 "countryopolitan" 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 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 associated

images, and in turn examines pop's relations to aspirational consumer culture, spectacle, theatricality, glamour, sophistication, cosmopolitanism, and "classy" lifestyles"--

The Sensible Sound Penguin

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

The Encyclopedia of Record Producers Routledge

Charlie Gillett, a British journalist, loves the music, and his passion is evident throughout *The Sound of the City*. Yet the greatest strength of the book is the way Gillett tracks the resistance of the music industry to early rock-and-roll, which was followed (needless to say) by a frantic rush to engulf and devour it. When first published *The Sound of the City* was hailed as having 'never been bettered as the definitive history of rock' (Guardian). Now the classic history of rock and roll, has been revised and updated with over 75 historic archive photos. The text has been substantially revised to include newly discovered information and it is now 'the one essential work about the history of rock n' roll' (Jon Landau in Rolling Stone).

Musician Skyhorse

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 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, SPIN

is your monthly VIP pass to all that rocks. **Real Life Rock** Souvenir Press
Dave Marsh has been an editor and columnist at Creem and Rolling Stone. His books include Born to Run, Behind Blue

Eyes: The Story of the Who, Glory Days, and Louie Louie. This virtual Methusaleh of rock critics currently serves as a music critic at Playboy and as editor of Rock and Rap Confidential.

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