

popular and folk music series

An Ashgate Book

Frank Zappa and the And



Edited by
Paul Carr



Frank Zappa And The And Ashgate Popular And Folk Music Series

John Encarnacao



Frank Zappa And The And Ashgate Popular And Folk Music Series:

Frank Zappa and the And Paul Carr, 2016-04-15 This collection of essays documented by an international and interdisciplinary array of scholars represents the first academically focused volume exploring the creative idiolect of Frank Zappa Several of the authors are known for contributing significantly to areas such as popular music cultural and translation studies with expertise and interests ranging from musicology to poetics The publication presents the reader with an understanding of the ontological depth of Zappa s legacy by relating the artist and his texts to a range of cultural social technological and musicological factors as encapsulated in the book s title Frank Zappa and the And Zappa s interface with religion horror death movies modernism satire freaks technology resistance censorship and the avant garde are brought together analytically for the first time and approached non chronologically something that strongly complies with the non linear perspective of time Zappa highlights in both his autobiography and recordings The book employs a variety of analytical approaches ranging from literary and performance theory horrorality and musicology to post modern and textually determined readings and serves as a unique and invaluable guide to Zappa s legacy and creative force **Frank Zappa and the And** Dr

Paul Carr, 2013-03-28 This collection of essays documented by an international and interdisciplinary array of scholars represents the first academically focused volume exploring the creative idiolect of Frank Zappa Several of the authors are known for contributing significantly to areas such as popular music cultural and translation studies with expertise and interests ranging from musicology to poetics The publication presents the reader with an understanding of the ontological depth of Zappa s legacy by relating the artist and his texts to a range of cultural social technological and musicological factors as encapsulated in the book s title Frank Zappa and the And Zappa s interface with religion horror death movies modernism satire freaks technology resistance censorship and the avant garde are brought together analytically for the first time and approached non chronologically something that strongly complies with the non linear perspective of time Zappa highlights in both his autobiography and recordings The book employs a variety of analytical approaches ranging from literary and performance theory horrorality and musicology to post modern and textually determined readings and serves as a unique and invaluable guide to Zappa s legacy and creative force *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 *The Bloomsbury Handbook of Rock Music Research* Allan Moore, Paul Carr, 2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today More than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more The text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues Each chapter combines two approaches providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions

Rock Music Icons Robert McParland, 2022-08-12 The music performances and cultural impact of some of the most enduring figures in popular music are explored in *Rock Music Icons Musical and Cultural Impacts* This collection investigates authenticity identity and the power of the voices and images of widely circulated and shared artists that have become the soundtrack of our lives The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2009 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field **Sound Recording in Post-War British Folk** Matthew Ord, 2025-04-03 Recording technologies shaped the sound and meaning of 20th century folk music in Britain constructing a sonic aesthetics of authenticity in an era of rapid technological and social transformation The folk revival that changed the sound of 20th century British popular music was sustained by a varied and innovative recording culture For many listeners the sound of folk on record presented a real sound in an age of studio artifice asserting the value of face to face performance over technologically mediated consumption At the same time the folk movement benefitted from rapid advances in recording and media technology encompassing a range of sonic practices including radio documentary commercial studio production and field recording Within the revival as a cultural movement recordings and the act of recording itself reflected and shaped the meaning of the music for musicians and their audiences as they developed new aesthetic practices and explored the expressive potential of recorded sound *Sound Recording in Post War British Folk* traces how folk's recording culture was shaped by beliefs about music technology and society becoming a key site for the

articulation of aesthetic cultural and political values Ord brings together theoretical approaches from musicology social semiotics and science and technology studies and draws upon interviews with musicians and producers to explore the place of recording in 20th century folk and popular music and raise larger questions about the relationship between music recording technologies and cultural political movements

Song Means: Analysing and Interpreting Recorded

Popular Song Allan F. Moore, 2016-04-01 The musicological study of popular music has developed particularly over the past twenty years into an established aspect of the discipline The academic community is now well placed to discuss exactly what is going on in any example of popular music and the theoretical foundation for such analytical work has also been laid although there is as yet no general agreement over all the details of popular music theory However this focus on the what of musical detail has left largely untouched the larger question so what What are the consequences of such theorization and analysis Scholars from outside musicology have often argued that too close a focus on musicological detail has left untouched what they consider to be more urgent questions related to reception and meaning Scholars from inside musicology have responded by importing into musicological discussion various aspects of cultural theory It is in that tradition that this book lies although its focus is slightly different What is missing from the field at present is a coherent development of the what into the so what of music theory and analysis into questions of interpretation and hermeneutics It is that fundamental gap that this book seeks to fill Allan F Moore presents a study of recorded popular song from the recordings of the 1920s through to the present day Analysis and interpretation are treated as separable but interdependent approaches to song Analytical theory is revisited covering conventional domains such as harmony melody and rhythm but does not privilege these at the expense of domains such as texture the soundbox vocal tone and lyrics These latter areas are highly significant in the experience of many listeners but are frequently ignored or poorly treated in analytical work Moore continues by developing a range of hermeneutic strategies largely drawn from outside the field strategies originating in the most part within psychology and philosophy but still deeply r

John Williams: Changing the Culture of the Classical Guitar Michael

O'Toole, 2019-04-08 This book assesses the influence and reception of many different forms of guitar playing upon the classical guitar and more specifically through the prism of John Williams Beginning with an examination of Andr s Segovia and his influence upon Williams life s work a further three incisive chapters cover key areas such as performance perception education and construction considering social and cultural contexts of the guitar over the past century A final chapter on new directions in classical guitar examines the change in reception of the instrument from the mid 1970s to the present day and Williams impact upon what might be termed standard classical guitar repertoire With in depth discussion of the cultural and perceptual impact of Williams more daring crossover projects and numerous musical examples this is an informative reference for all classical guitar practitioners as well as scholars and researchers of guitar studies reception studies cultural musicology and performance studies An online lecture by the author and a transcript of the author s interview with John

Williams are also available as e resources

Political Rock Kristine Weglarz, 2016-04-22 Political Rock features luminary figures in rock music that have stood out not only for their performances but also for their politics The book opens with a comparative cultural history of artists who have played important roles in social movements Individual chapters are devoted to The Clash and Fugazi Billy Bragg Bob Dylan Rage Against the Machine Pearl Jam Sinead O Connor Peter Dinklage Ani DiFranco Bruce Cockburn Steve Earle and Kim Gordon These artists have been chosen for their status as rock musicians and connections to political moments movements and art The artists and authors show that rock retains a critical strain continuing a tradition of rock politics that matters to fans activists and movements alike

Punk Aesthetics and New Folk John Encarnacao, 2016-04-15 Joanna Newsom Will Oldham a k a Bonnie Prince Billy and Devendra Banhart are perhaps the best known of a generation of independent artists who use elements of folk music in contexts that are far from traditional These and other so called new folk artists challenge our notions of finished product through their recordings intrinsically guided by practices and rhetoric inherited from punk This book traces a fractured trajectory that includes Harry Smith s Anthology of American Folk Music Bob Dylan psych folk of the sixties from Vashti Bunyan to John Fahey lo fi and outsider recordings from Captain Beefheart and The Residents to Jandek Daniel Johnston and Smog and recent experimental folk Animal Collective Six Organs of Admittance Charalambides to contextualise the first substantial consideration of new folk In the process Encarnacao reviews the literature on folk and punk to argue that tropes of authenticity though constructions carry considerable power in the creation and reception of recorded works New approaches to music require new analytical tools and through the analysis of some 50 albums Encarnacao introduces the categories of labyrinth immersive and montage forms This book makes a compelling argument for a reconsideration of popular music history that highlights the eternal compulsion for spontaneous imperfect and performative recorded artefacts

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

Musical Listening in the Age of Technological Reproduction Professor Gianmario Borio, 2015-12-28 It is undeniable that technology has made a tangible impact on the nature of musical listening The new media have changed our relationship with music in a myriad of ways This volume offers a wide ranging exploration of the relations between sound technology and listening practices considered from the complementary perspectives of art music and popular music music theatre and multimedia composition and performance ethnographic and anthropological research

Forthcoming Books Rose Army, 2003 *Legacies of Ewan MacColl*

Professor Allan F Moore, Dr Giovanni Vacca, 2014-11-28 This book contributes significantly to the debate surrounding the importance of Ewan MacColl to the English folk revival MacColl gave two extended interviews with co editor Giovanni Vacca in 1987 and 1988 and these provide the impetus for a re examination of his methods his politics and his aesthetic aims Great emphasis is placed on the importance of seeing MacColl as not only a British but a European folk activist through discussion of his hitherto barely known work in Italy enabling a re contextualization of his work within a broader European context

Peggy Seeger contributes a Foreword to the collection **B-Sides, Undercurrents and Overtones: Peripheries to Popular in Music, 1960 to the Present** Professor George Plasketes, 2013-01-28 There are undercurrents and peripheral taste preferences that are a defining part of our individual and collective cultural experience Music is no exception George Plasketes adapts the iconic A side B side dichotomy from the 45 r p m for use as a unique conceptual critical historical and cultural framework for exploring and threading together a variety of popular music and media texts The profiles and perspectives focus on the peripheries on texts which might be considered B sides overlooked underappreciated and unsung cases creators patterns and productions that have unassumingly but significantly marked popular culture music and media during the past 40 years The underappreciated yet enduring contributions of a variety of creative individuals in music television and film are a centerpiece of this volume actress Doris Day s son Terry Melcher a 1960s music producer whose imprint is on the surf country blues garage pop and most importantly the folk rock genre Hans Fenger s kid chorus cover project a musical variation of outsider art that became representative of the tribute wave that began in the 1990s and continues today versatile guitarist virtuoso Ry Cooder s extensive film soundtrack work World Music missionary efforts of American artists beyond Paul Simon s Graceland including Neil Diamond s precursor with Tap Root Manuscript in the 1970s and the exotic adventures of Henry Kaiser and David Lindley in Madagascar and Norway to name just a few examples These B sides represent undercurrents but they resonate as overtones in the mainstream of music and culture many as historical hinges Collectively these B sides are an A side antidote of outskirts observations individual snapshots of artists artifacts and rituals genres and generations producers and musical productions in television film and video They constitute an important connect the dots cultural chronicle with a multi layered context social legal historic economic technological generational aesthetic for interpreting the interrelations between creators and institutions the music market place the production of culture and important connections between the peripheral and the popular *Experiencing Progressive Rock* Robert G. H. Burns, 2018-05-14 In *Experiencing Progressive Rock A Listener s Companion* Robert G H Burns brings together the many strands that define the prog rock movement of the late 1960s and early 1970s to chart the evolution of this remarkable rock tradition over the decades Originating in the 1960s with acts like Yes Pink Floyd King Crimson The Who Jethro Tull Genesis and The Moody Blues progressive rock emerged as a response to the counterculture on both sides of the Atlantic Prog rock drew heavily on European classical music as well as the sophisticated improvisations of American jazz to create unique

fusions that defied record label and radio station categorizations Reemerging after the 1980s a new generation of musicians took the original influences of progressive rock and reinvented new formats within the existing style The trend of combining influences continues to the present day earning new audiences among the musically curious Burns draws on his own experiences and original interviews with members of prog rock acts such as Colosseum Renaissance Steve Hackett s Genesis Revisited past and current members of King Crimson Steven Wilson and Brand X as well as several others to provide an exciting behind the scenes look at this unique and ever changing musical expression 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 *British Rock Modernism, 1967-1977* Dr Barry J Faulk, 2013-01-28 British Rock Modernism 1967 1977 explains how the definitive British rock performers of this epoch aimed not at the youthful rebellion for which they are legendary but at a highly self conscious project of commenting on the business in which they were engaged They did so by ironically appropriating the traditional forms of Victorian music hall Faulk focuses on the mid to late 1960s when British rock bands who had already achieved commercial prominence began to aspire to aesthetic distinction The book discusses recordings such as the Beatles Magical Mystery Tour album the Kinks The Village Green Preservation Society and the Sex Pistols Never Mind the Bollocks Here s the Sex Pistols and television films such as the Beatles Magical Mystery Tour and the Rolling Stones Rock and Roll Circus that defined rock s early high art moment Faulk argues that these texts disclose the primary strategies by which British rock groups mostly comprised of young working and lower middle class men made their bid for aesthetic merit by sampling music hall sounds The result was a symbolically charged form whose main purpose was to unsettle the hierarchy that set traditional popular culture above the new medium Rock groups engaged with the music of the past in order both to demonstrate the comparative vitality of the new form and signify rock s new art status compared to earlier British pop music The book historicizes punk rock as a later development of earlier British rock rather than a rupture Unlike earlier groups the Sex Pistols did not appropriate music hall form in an ironic way but the band and their manager Malcolm McLaren were obsessed with the meaning of the past for the present in a distinctly modernist fashion British Rock Modernism also sets the notion of authenticity in a broader context as well encompassing in this case the revival of the traditional male artist hero celebrated by British modernist literature Situating rock in the more extensive

history of modern British musical production offers insight into the gendered division of labour that still frames the reception of British popular music As demonstrated in the opening chapter focusing on key women singers of the 1960s the music hall legacy is partly responsible for both privileging male rock groups with the mantle of artist and with burdening women with stereotypes that relegated women performers to the status of mere entertainers *American Book Publishing Record* ,1995

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