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Rock: Music, Culture, and Business(2012 Oxford University Press) is the latest book-length publication by Music History Professor Larry Starr,who along with co-authors Joseph G. Schloss and Christopher Waterman (formerly associate professor of music at the UW), have compiled an engaging study of the history of rock music from the mid-1940s to the current day.

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Rock - Rock - Rock as a reflection of social and cultural change: How, then, should rock's contribution to music history be judged? One way to answer this is to trace rock's influences on other musics. Another is to attempt a kind of cultural audit. (What is the ratio of rock masterworks to rock dross?) But such approaches come up against the problem of definition.

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Rock, form of popular music that emerged in the 1950s and that by the end of the 20th century was the world's dominant form of popular music. It originated in the United States and spread to other English-speaking countries and across Europe in the 1960s.

[rock | Definition, History, Artists, Songs, & Facts ...](#)

Joseph Schloss, Ph.D. I have written two books about Hip-Hop culture, and co-authored a textbook about Rock music. Click on any book cover to read more about it at the publisher. You can purchase my books from the publishers linked above, or find them at any of the following sources.

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Providing the perfect balance of cultural and musical analysis, Rock: Music, Culture, and Business by Joseph G. Schloss, Larry Starr, and Christopher Waterman tells the full story of rock 'n' roll, from its earliest beginnings to today. **DISTINCTIVE FEATURES** * Balances the history of the music business and the impact of social and cultural movements on the story of rock * Enhanced coverage of contemporary rock music, including the impact of rap * Integrates lively pedagogy: --- Detailed listening guides highlighting the significant elements of more than forty key recordings --- More than 100 photos, many in full color --- Boldfaced key terms and a glossary * Robust support package: --- Instructor Resource CD containing a computerized Test Bank (978-0-19-975837-1) --- Companion Website (www.oup.com/us/schloss)

B-boying is a form of Afro-diasporic competitive dance that developed in the Bronx, NY in the early 1970s. Widely - though incorrectly - known as "breakdancing," it is often dismissed as a form of urban acrobatics set to music. In reality, however, b-boying is a deeply traditional and profoundly expressive art form that has been passed down from teacher to student for almost four decades. Foundation: B-boys, B-girls and Hip-Hop Culture in New York offers the first serious study of b-boying as both unique dance form and a manifestation of the most fundamental principles of hip-hop culture. Drawing on anthropological and historical research, interviews and personal experience as a student of the dance, Joseph Schloss presents a nuanced picture of b-boying and its social context. From the dance's distinctive musical repertoire and traditional educational approaches to its complex stylistic principles and secret battle strategies, Foundation illuminates a previously unexamined thread in the complex tapestry that is contemporary hip-hop.

Based on ten years of research among hip-hop producers, Making Beats was the first work of scholarship to explore the goals, methods, and values of a surprisingly insular community. Focusing on a variety of subjects—from hip-hop artists' pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of "digging" for rare records—Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values, and cultural realities. This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author.

All Gates Open presents the definitive story of arguably the most influential and revered avant-garde band of the late twentieth century: CAN. It consists of two books. In Book One, Rob Young gives us the full biography of a band that emerged at the vanguard of what would come to be called the Krautrock scene in late sixties Cologne. With Irmin Schmidt and Holger Czukay - two classically trained students of Stockhausen - at the heart of the band, CAN's studio and live performances burned an incendiary trail through the decade that followed: and left a legacy that is still reverberating today in hip hop, post rock, ambient, and countless other genres. Rob Young's account draws on unique interviews with all founding members of CAN, as well as their vocalists, friends and music industry associates. And he revisits the music, which is still deliriously innovative and unclassifiable more than four decades on. All Gates Open is a portrait of a group who worked with visionary intensity and belief, outside the system and inside their own inner space. Book Two, Can Kiosk, has been assembled by Irmin Schmidt, founding member and guiding spirit of the band, as a 'collage - a technique long associated with CAN's approach to recording. There is an oral history of the band drawing on interviews that Irmin made with musicians who see CAN as an influence - such as Bobby Gillespie, Geoff Barrow, Daniel Miller, and many others. There are also interviews with artists and filmmakers like Wim Wenders and John Malkovich, where Schmidt reflects on more personal matters and his work with film. Extracts of Schmidt's notebook and diaries from 2013-14 are also reproduced as a reflection on the creative process, and the memories, dreams, and epiphanies it entails. Can Kiosk offers further perspectives on a band that have inspired several generations of musicians and filmmakers in the voices of the artists themselves. CAN were unique, and their legacy is articulated in two books in this volume with the depth, rigour, originality, and intensity associated with the band itself. It is illustrated throughout with previously unseen art, photographs, and ephemera from the band's archive.

From Nelson George, supervising producer and writer of the hit Netflix series, "The Get Down, Hip Hop America is the definitive account of the society-altering collision between black youth culture and the mass media.

From its beginnings in hip hop culture, the dense rhythms and aggressive lyrics of rap music have made it a provocative fixture on the American cultural landscape. In Black Noise: Rap Music and Black Culture in Contemporary America, Tricia Rose, described by the New York Times as a "hip hop theorist," takes a comprehensive look at the lyrics, music, cultures, themes, and styles of this highly rhythmic, rhymed storytelling and grapples with the most salient issues and debates that surround it. Assistant Professor of Africana Studies and History at New York University, Tricia Rose sorts through rap's multiple voices by exploring its underlying urban cultural politics, particularly the influential New York City rap scene, and discusses rap as a unique musical form in which traditional African-based oral traditions fuse with cutting-edge music technologies. Next she takes up rap's racial politics, its sharp criticisms of the police and the government, and the responses of those institutions. Finally, she explores the complex sexual politics of rap, including questions of misogyny, sexual domination, and female rappers' critiques of men. But these debates do not overshadow rappers' own words and thoughts. Rose also closely examines the lyrics and videos for songs by artists such as Public Enemy, KRS-One, Salt N' Pepa, MC Lyte, and L. L. Cool J. and draws on candid interviews with Queen Latifah, music producer Eric "Vietnam" Sadler, dancer Crazy Legs, and others to paint the full range of rap's political and aesthetic spectrum. In the end, Rose observes, rap music remains a vibrant force with its own aesthetic, "a noisy and powerful element of contemporary American popular culture which continues to draw a great deal of attention to itself."

Presents the lives of poor African-American men who make their subsistence wages by selling used goods on the streets of Greenwich Village in New York; and discusses how they interact with passing pedestrians, police officers, and each other.

Enhanced by nearly 150 images of painting, sculptures, photographs, quilts, and other work by black artists, offers a survey of African American history which covers the predominant political, economic, and demographic conditions of black Americans.

Drawing on more than a decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

This important study in ethnomusicology is an attempt by the author -- a musician who has become a social anthropologist -- to compare his experiences of music-making in different cultures. He is here presenting new information resulting from his research into African music, especially among the Venda. Venda music, he discovered is in its way no less complex in structure than European music. Literacy and the invention of nation may generate extended musical structures, but they express differences of degree, and not the difference in kind that is implied by the distinction between 'art' and 'folk' music. Many, if not all, of music's essential processes may be found in the constitution of the human body and in patterns of interaction of human bodies in society. Thus all music is structurally, as well as functionally, 'folk' music in the sense that music cannot be transmitted of have meaning without associations between people. If John Blacking's guess about the biological and social origins of music is correct, or even only partly correct, it would generate new ideas about the nature of musicality, the role of music in education and its general role in societies which (like the Venda in the context of their traditional economy) will have more leisure time as automation increases.