

think rock kevin dettmar

Think Rock Kevin Dettmar: Exploring the Intersection of Music, Culture, and Critique

think rock kevin dettmar is a phrase that invites a deeper dive into the work and influence of Kevin Dettmar, a prominent figure in rock music criticism and cultural analysis. For those passionate about the evolution of rock music and its broader cultural implications, Dettmar's insights offer a rich, nuanced perspective that goes beyond the surface of melodies and lyrics. In this article, we'll explore Kevin Dettmar's contributions to the discourse on rock music, his approach to criticism, and why his work remains relevant in understanding the genre's past, present, and future.

Who Is Kevin Dettmar?

Kevin Dettmar is a respected scholar, critic, and professor known for his expertise in American and British popular music, particularly rock. He holds a significant position in academia and music journalism, often blending historical context with cultural critique to illuminate how rock music shapes and reflects society. His work is not just about reviewing albums or concerts; it delves into the socio-political narratives that rock music carries, demonstrating how this genre is intertwined with issues of identity, politics, and cultural change.

Academic and Critical Contributions

Dettmar's academic career includes teaching positions at prestigious universities where he focuses on popular music studies. His writing spans essays, critical reviews, and edited volumes that dissect rock music from multiple angles. He's known for emphasizing the importance of rock music as a serious subject of study, countering the notion that it's merely entertainment. By doing this, Dettmar helps bridge the gap between popular culture and scholarly discourse.

Publications and Influence

Among his notable works, Kevin Dettmar has contributed to influential books and journals that explore rock music's cultural significance. His essays often appear in collections dedicated to rock history, and he has edited volumes that gather voices from across the spectrum of music criticism. His influence extends to podcasts, lectures, and panel discussions where he shares his knowledge with broader audiences, helping fans and scholars alike appreciate the deeper layers of rock music.

Think Rock Kevin Dettmar: Understanding Rock

Through a Critical Lens

When we “think rock” in the context of Kevin Dettmar’s work, it means approaching rock music with an analytical and open mind. Dettmar encourages listeners and readers to consider not just the sound but the stories behind the music. This includes examining the social environments that produce certain rock movements, the artists’ backgrounds, and the impact their work has on cultural and political landscapes.

The Role of Rock Music in Social Change

One of the key themes in Dettmar’s critique is rock music as a catalyst for social change. He explores how rock has historically been a voice for marginalized groups, a platform for political protest, and a space for challenging societal norms. From the rebellious spirit of punk rock to the introspective nature of indie rock, Dettmar identifies how these genres speak to different cultural moments and movements.

Rock Music and Identity

Another significant aspect in Dettmar’s analysis is the relationship between rock music and identity politics. He investigates how gender, race, and class intersect within the rock scene, shaping who gets to participate and how music communicates identity. This perspective highlights the diversity within rock and challenges stereotypes that have long surrounded the genre.

Kevin Dettmar’s Approach to Criticism: More Than Just Reviews

Unlike traditional music critics who often focus solely on whether an album is good or bad, Dettmar’s approach is holistic. He combines historical research, cultural theory, and personal insight to provide a richer picture of what rock music means. This method allows readers to appreciate the genre’s complexity and recognize its ongoing evolution.

Contextualizing Albums and Artists

Dettmar places albums and artists within their broader historical and cultural contexts. For example, when analyzing a classic rock album, he might explore the political climate of the era, the artist’s influences, and the album’s reception over time. This context helps listeners understand why certain sounds emerged and why they resonated with audiences then and now.

Encouraging Critical Listening

Through his writing and teaching, Dettmar advocates for a more engaged form of listening—one that goes beyond passive enjoyment. He invites audiences to

question lyrics, production choices, and the cultural messages embedded in music. This critical listening enriches the experience and fosters a deeper connection with the art form.

Why Kevin Dettmar's Perspective Matters in Today's Music Landscape

In an age where music consumption is often fleeting and digital, Kevin Dettmar's insights remind us of the enduring power of rock as a cultural force. As genres blend and the music industry changes rapidly, his work provides tools to understand these shifts critically.

Rock's Legacy and Evolution

Dettmar's scholarship helps preserve the legacy of rock music while recognizing its ongoing transformation. He acknowledges how new artists reinterpret and innovate within the genre, ensuring that rock remains a dynamic and relevant form of expression.

Bridging Generations of Music Fans

By engaging with rock's history and its contemporary iterations, Dettmar's work appeals to both longtime fans and new listeners. His accessible yet scholarly approach encourages cross-generational dialogue about music's role in culture and society.

Exploring Think Rock Kevin Dettmar in Practice: Tips for Music Lovers

If you're inspired by Kevin Dettmar's approach to thinking about rock music, here are some practical ways to deepen your engagement:

- **Research the Context:** Before diving into an album, learn about the time and place it was created. Understanding the historical backdrop can enhance your appreciation.
- **Analyze Lyrics:** Pay attention to the words and themes. Consider what the artist is communicating about identity, society, or politics.
- **Listen Critically:** Focus on production choices, instrumentation, and song structure. Think about how these elements contribute to the overall message.
- **Explore Diverse Voices:** Rock is a broad genre with many subgenres and cultural influences. Discover artists from different backgrounds to get a full picture.
- **Engage with Criticism:** Read essays and reviews by critics like Kevin

Dettmar to gain new perspectives and challenge your own interpretations.

Thinking rock through Kevin Dettmar's lens transforms music listening into an active, enriching experience. It allows fans to see rock music not just as entertainment but as a vital cultural dialogue that continues to shape and reflect the world around us. Whether you're a casual listener or a dedicated scholar, embracing this mindset opens up new ways to connect with one of the most influential genres in modern music history.

Frequently Asked Questions

Who is Kevin Dettmar in relation to the book 'Think Rock'?

Kevin Dettmar is a renowned music scholar and the editor of the book 'Think Rock,' which explores the cultural, social, and artistic significance of rock music.

What is the main focus of 'Think Rock' edited by Kevin Dettmar?

'Think Rock' focuses on analyzing rock music beyond just entertainment, examining its impact on identity, politics, culture, and society.

How does Kevin Dettmar approach the study of rock music in 'Think Rock'?

Kevin Dettmar approaches rock music through an interdisciplinary lens, combining cultural studies, musicology, and critical theory to understand rock's role in contemporary culture.

What makes 'Think Rock' by Kevin Dettmar relevant to today's music studies?

'Think Rock' remains relevant because it challenges traditional views of rock music and encourages deeper critical engagement with its meanings and influences in modern contexts.

Are there any notable contributors in 'Think Rock' alongside Kevin Dettmar?

Yes, 'Think Rock' features essays from various prominent scholars and critics who contribute diverse perspectives on rock music and its cultural significance.

Can 'Think Rock' by Kevin Dettmar be used in academic settings?

Absolutely, 'Think Rock' is widely used in academic courses related to music

studies, cultural studies, and popular culture due to its rich analytical content.

Where can I find or purchase 'Think Rock' edited by Kevin Dettmar?

'Think Rock' is available for purchase on major online bookstores like Amazon, as well as in university libraries and some local bookstores specializing in music and cultural studies.

Additional Resources

Think Rock Kevin Dettmar: An Analytical Exploration of His Contributions to Rock Music Studies

think rock kevin dettmar inevitably leads one into the intricate world of rock music scholarship, where Kevin Dettmar stands as a prominent figure. As a distinguished professor and critic, Dettmar has shaped contemporary understanding of rock music not merely as entertainment but as a significant cultural, social, and artistic phenomenon. This article delves into the contributions and perspectives of Kevin Dettmar within the context of rock music criticism, examining his methodologies, key themes, and influence on both academic and popular discourse.

Kevin Dettmar and the Academic Study of Rock Music

Kevin Dettmar is widely recognized for bridging the gap between popular music and academic rigor. His approach to rock music does not treat it as ephemeral or merely entertainment but as a complex cultural text worthy of critical analysis. Dettmar's work often emphasizes the socio-political contexts surrounding rock music, exploring how it reflects and influences societal changes.

His affiliation with institutions such as Pomona College and his editorial role in various music journals have allowed him to shape curricula and discourse around rock studies. Dettmar's scholarship is characterized by an interdisciplinary approach, integrating perspectives from cultural studies, history, and literary criticism, which enriches the analytical landscape of rock music.

Key Themes in Dettmar's Work

One of the central themes in Kevin Dettmar's critique of rock music is the exploration of authenticity. Unlike traditional music criticism that may prioritize technical skill or commercial success, Dettmar investigates how rock artists negotiate identity, sincerity, and performance. This lens allows readers to understand how rock music becomes a site for personal and collective expression.

Additionally, Dettmar pays close attention to the evolving definitions of

rock across decades, highlighting how the genre's boundaries are fluid, shaped by cultural trends and technological advancements. His studies often address the tension between mainstream rock and underground or alternative scenes, providing a nuanced view of the genre's diversity.

Dettmar's Influence on Rock Music Canon Formation

The question of what constitutes the rock canon is a persistent topic in music studies, and Kevin Dettmar has contributed significantly to this debate. Through his editorial work and critical essays, he challenges the notion of a fixed canon, advocating instead for a more inclusive and dynamic understanding of rock history.

His analyses often reevaluate marginalized artists and movements, encouraging a reassessment of their place within rock history. By doing so, Dettmar's work helps democratize the discourse, making room for varied voices and narratives that traditional rock criticism might overlook.

Comparative Perspectives: Dettmar and Contemporary Rock Critics

In comparison with other rock scholars and critics such as Simon Frith or Greil Marcus, Kevin Dettmar distinguishes himself through his blend of literary critique and cultural theory. While Frith often focuses on music sociology and Marcus on myth and narrative, Dettmar's work is notable for its critical engagement with textual analysis and the ideological dimensions of rock music.

This approach positions Dettmar uniquely, appealing to both academic audiences and serious music enthusiasts. His writing style is accessible yet intellectually rigorous, making complex theories understandable without sacrificing depth.

Pros and Cons of Dettmar's Analytical Approach

- **Pros:** Dettmar's interdisciplinary method enriches rock music scholarship, fostering a holistic understanding of the genre's cultural significance. His emphasis on authenticity and canon expansion promotes inclusivity and critical thinking.
- **Cons:** Some critics argue that his academic framing can be dense for casual readers, potentially alienating those without a background in cultural theory. Additionally, the broad scope of his analysis sometimes sacrifices detailed engagement with specific musical elements.

Kevin Dettmar's Role in Rock Music Education

Beyond his written work, Kevin Dettmar has been influential in shaping rock music education. His courses often cover the evolution of rock music, its cultural impact, and its intersections with politics and identity. Through lectures, seminars, and public talks, he has contributed to legitimizing rock music as a serious field of study in higher education.

His pedagogical approach encourages critical listening and contextual understanding, equipping students to analyze music beyond surface-level appreciation. This educational role further amplifies his impact on how new generations perceive and engage with rock music.

Noteworthy Publications and Editorial Contributions

Dettmar has authored and edited numerous books and essays that serve as foundational texts in rock music studies. His editorial work on anthologies and critical collections provides comprehensive perspectives that are valuable resources for scholars and students alike.

Some of his notable publications include essays that dissect the works of iconic rock figures and analyses of subgenres that have shaped the broader rock landscape. These writings contribute to ongoing conversations about genre hybridity, cultural politics, and the music industry's changing dynamics.

Integrating Think Rock Kevin Dettmar into Contemporary Music Discourse

The phrase "think rock kevin dettmar" encapsulates an intellectual approach that encourages deeper inquiry into rock music's meaning and significance. In an era where music consumption is often rapid and surface-level, Dettmar's scholarship invites a pause for reflection and critical engagement.

His work underscores the importance of viewing rock as a dynamic cultural force that continues to evolve and resonate with audiences worldwide. By integrating his perspectives into contemporary music discourse, critics, educators, and fans can foster richer dialogues about the genre's past, present, and future.

As rock music faces ongoing transformations in the digital age, Kevin Dettmar's analytical frameworks remain relevant, providing tools to navigate these changes with both historical awareness and cultural sensitivity. Through his contributions, the study of rock music gains depth, diversity, and renewed vitality.

[Think Rock Kevin Dettmar](#)

think rock kevin dettmar: *Think Rock* Kevin Dettmar, 2011 For Introduction to Rock Music

courses. THINK ROCK is the first Music title in the THINK series. It is designed for an introduction to rock music course for the non-music major at an economical price. Taking a chronological approach, it offers a basic introduction to the key eras, performers, and songs that shaped rock music. THINK ROCK is a full history, beginning with pre-rock styles and covering all styles right up to today's latest sounds. In addition to the music itself, THINK ROCK addresses the rich cultural history of the rock era, and how social/cultural events shaped rock and were shaped by it. The book is richly illustrated with period photographs and reproductions of album covers and concert posters. An open access companion website is available with THINK ROCK at www.thethinkspot.com. Review this title! Pearson's Reading Hour Program for Instructors Interested in reviewing new texts in Music? Click on the below link to choose an electronic chapter to preview... Settle back, read, and receive a Penguin paperback for your time! <http://www.pearsonhighered.com/readinghour/music>

think rock kevin dettmar: Experiencing the Rolling Stones David Malvinni, 2016-02-25 More than fifty years after their founding, the Rolling Stones still tour and create new music as the world's quintessential rock band. David Malvinni's *Experiencing the Rolling Stones: A Listener's Companion* looks at the Stones' music from the inside out. Along the journey, Malvinni places individual songs and entire albums within the transformative era of the '60s, focusing on how the Rolling Stones integrated African American R&B, blues, and rock and roll into a uniquely British style. Vignettes describing what it was like to hear the Stones' music at the time of its release thread their way through the book as Malvinni goes beyond the usual stories surrounding the Stone's most significant songs. Tracing the distinctive sound that runs through their catalog, from chord progressions and open guitar tuning, to polyrhythmic Afro-Caribbean beats and their innovative use of nontraditional instruments, Malvinni shows how the Stones have retained their unmistakable identity through the decades. *Experiencing the Rolling Stones* draws together a broad swath of postwar history as it covers the band's origins in Swinging London, their interest in the Beat generation, the powerful attraction of Morocco on their lives and music, the infamous drug busts that nearly destroyed the band, the female muses who inspired them, the disaster at Altamont, their flight from England as tax exiles, and the recording sessions outside of England. Malvinni takes an especially close look at Keith Richards' guitar work and its effect on the band's music, as well as the multiple changes in the band's members, such as the addition of guitarists Mick Taylor and Ron Wood. *Experiencing the Rolling Stones* delivers a musical adventure for both the lifelong fan and the first-time listener just discovering the magnitude and magnificence of the Stones' music, stardom, and legacy.

think rock kevin dettmar: Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z Jonathan Lethem, Kevin Dettmar, 2017-05-23 The essential playlist of great writing about the music that rocked America, with fifty landmark pieces on Otis Redding, Janis Joplin, Led Zeppelin, and other rock n' roll legends Jonathan Lethem and Kevin Dettmar's *Shake It Up* invites the reader into the tumult and excitement of the rock revolution through fifty landmark pieces by a supergroup of writers on rock in all its variety, from heavy metal to disco, punk to hip-hop. Stanley Booth describes a recording session with Otis Redding; Ellen Willis traces the meteoric career of Janis Joplin; Ellen Sander recalls the chaotic world of Led Zeppelin on tour; Nick Tosches etches a portrait of the young Jerry Lee Lewis; Eve Babitz remembers Jim Morrison. Alongside are Lenny Kaye on acapella and Greg Tate on hip-hop, Vince Aletti on disco and Gerald Early on Motown; Robert Christgau on Prince, Nelson George on Marvin Gaye, Luc Sante on Bob Dylan, Hilton Als on Michael Jackson, Anthony DeCurtis on the Rolling Stones, Kelefa Sanneh on Jay Z. The story this anthology tells is an ongoing one: "it's too early," editors Jonathan Lethem and Kevin Dettmar note, "for canon formation in a field so marvelously volatile—a volatility that mirrors, still, that of pop music itself, which remains smokestack lightning. The writing here attempts to catch some in a bottle." Also features: NAT HENTOFF on BOB DYLAN AMIRI BARAKA on R&B LESTER BANGS on ELVIS PRESLEY ROBERT CHRISTGAU on PRINCE DEBRA RAE COHEN on DAVID BOWIE EVE BABITZ on JIM MORRISON ROBERT PALMER on SAM COOKE CHUCK KLOSTERMAN on HEAVY METAL JESSICA HOPPER on EMO JOHN JEREMIAH SULLIVAN on AXL ROSE ELIJAH WALD on THE BEATLES

GREIL MARCUS on CHRISTIAN MARCLAY

think rock kevin dettmar: Lit-Rock Ryan Hibbett, 2022-08-11 Just as soon as it had got rolling, rock music had a problem: it wanted to be art. A mere four years separate the Beatles as mere kiddy culture from the artful geniuses of Sergeant Pepper's, meaning the very same band who represents the mass-consumed, mindless music of adolescents simultaneously enjoys status as among the best that Western culture has to offer. The story of rock music, it turns out, is less that of a contagious popular form situated in opposition to high art, but, rather, a story of high and low in dialogue--messy and contentious, to be sure, but also mutually obligated to account for, if not appropriate, one another. The chapters in this book track the uses of literature, specifically, within this relation, helping to showcase collectively its fundamental role in the emergence of the pop omnivore.

think rock kevin dettmar: Popular Music and the Politics of Novelty Pete Dale, 2016-02-11 Popular music, today, has supposedly collapsed into a 'retromania' which, according to leading critic Simon Reynolds, has brought a 'slow and steady fading of the artistic imperative to be original.' Meanwhile, in the estimation of philosopher Alain Badiou, a significant political event will always require 'the dictatorial power of a creation ex nihilo'. Everywhere, it seems, at least amongst commentators of a certain age and type, pessimism prevails with regards to the predominant aesthetic preferences of the twenty first century: popular music, supposedly, is in a rut. Yet when, if ever, did the political engagement kindled by popular music amount to more than it does today? The sixties? The punk explosion of the late 1970s? Despite an on-going fixation upon these periods in much rock journalism and academic writing, this book demonstrates that the utilisation of popular music to promote political causes, on the one hand, and the expression of dissent through the medium of 'popular song', on the other hand, remain widely in practice today. This is not to argue, however, for complacency with regards to the need for expressions of political dissent through popular culture. Rather, the book looks carefully at actual usages of popular music in political processes, as well as expressions of political feeling through song, and argues that there is much to encourage us to think that the demand for radical change remains in circulation. The question is, though, how necessary is it for politically-motivated popular music to offer aesthetic novelty?

think rock kevin dettmar: Is Rock Dead? Kevin J.H. Dettmar, 2013-01-11 Rock and roll's death has been forecast nearly since its birth; the country song The Death of Rock and Roll appeared in September 1956, showing that the music had already outraged a more conservative listening audience. Is Rock Dead? sets out to explore the varied and sometimes conflicting ways in which the death of rock has been discussed both within the discourse of popular music and American culture. If rock is dead, when did it die? Who killed it? Why do rock journalists lament its passing? Has its academic acceptance stabbed it in the back or resuscitated an otherwise lifeless corpse? Why is rock music the music that conservatives love to hate? On the other side of the coin, how have rock's biggest fans helped nail shut the coffin? Does rock feed on its own death-and-rebirth? Finally, what signs of life are there showing that rock, in fact, is surviving? Is RockDead? will appeal to all those who take seriously the notion that rock is a serious musical form. It will appeal to students of popular music and culture, and all those who have ever spun a 45, cranked up the radio, or strummed an air guitar.

think rock kevin dettmar: Music in American Life Jacqueline Edmondson, 2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world. Music has been the cornerstone of popular culture in the United States since the beginning of our nation's history. From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes, our country's musical expressions reflect where we, as a people, have been, as well as our hope for the future. This four-volume encyclopedia examines music's influence on contemporary American life, tracing historical connections over time. Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society. Entries include singers, composers, lyricists,

songs, musical genres, places, instruments, technologies, music in films, music in political realms, and music shows on television.

think rock kevin dettmar: *Myth, Fan Culture, and the Popular Appeal of Liminality in the Music of U2* Brian Johnston, Susan Mackey-Kallis, 2018-11-08 U2's ongoing popular appeal is constructed in the spaces between band and fan, commercialism and community, spirituality and nihilism; finding meaning in a surface-oriented popular culture and contradiction in the depths of political and faith-based institutions. The band's long-term success and continued relevance is a result of their ability to hold these energies in tension without one subsuming the other—to live in the liminal space that such contradictions invite. U2's mythic trajectory was born from a bygone electronic era, realized in our current digital era but with an eye on the forthcoming virtual era; it is a new myth for the whole world, found in the most unlikely of places, popular culture. This book approaches the band's mythic trajectory through a combination of rhetorical analysis and autoethnographic explorations that unveil the more personal experiences most of us have with media. Drawing heavily upon the works of Marshal McLuhan, Joseph Campbell, Thomas S. Frentz, and Janice Hocker Rushing, *Myth, Fan Culture, and the Popular Appeal of Liminality in the Music of U2* unpacks U2's popular appeal through the lenses of Agape (spiritual, communal love), Amor (romantic love), and Eros (erotic love). Check out the book's official website for additional information: <https://www.u2mythos.com>

think rock kevin dettmar: *Reading Rock and Roll* Kevin J. H. Dettmar, William Richey, 1999 Considering the work of such artists as Madonna, George Clinton, U2, Elvis Costello, and Nirvana, the contributors deftly combine the rigors of scholarship with the energy of rock journalism to provide an analysis at once critical, contextualized, and enthusiastic. While a number of scholars have recently turned their attention to rock and pop music, most of their work has focused on providing sweeping cultural contexts for its popularity rather than exploring the music itself. Now, in *Reading Rock and Roll*, Kevin Dettmar and William Richey have gathered a wealth of erudite, original, and clever writings that perform close readings of rock music--often with surprising results. The authors in this volume view rock and roll as having had affinities with postmodernism from its inception. With its mongrel pedigree--drawing on blues, folk, R and B, and bluegrass--and its relation to mass media and high-tech modes of production, rock music has been self-conscious and full of irony from the beginning. These essays regularly call attention to the allusiveness and intertextuality of rock and roll, whether it is Kurt Cobain undermining the Beatles, M. C. Hammer stealing from Rick James's *Super Freak*, or U2's use of Johnny Cash's legendary voice. From a careful examination of the roles of addictions and female sexuality in the remakings of Courtney Love and Madonna, to the politics of George Clinton's uses and abuses of language, to the referencing of Elvis Costello in two recent novels and the use of 1970s rock in several recent film soundtracks, these essays are as varied as the artists they consider. Informal and theoretically informed, *Reading Rock and Roll* is an important investigation of the music that more than any other has defined our century.

think rock kevin dettmar: *A Philosophy of Song and Singing* Jeanette Bicknell, 2015-07-03 In *Philosophy of Song and Singing: An Introduction*, Jeanette Bicknell explores key aesthetic, ethical, and other philosophical questions that have not yet been thoroughly researched by philosophers, musicologists, or scientists. Issues addressed include: The relationship between the meaning of a song's words and its music The performer's role and the ensuing gender complications, social ontology, and personal identity The performer's ethical obligations to audiences, composers, lyricists, and those for whom the material holds particular significance The metaphysical status of isolated solo performances compared to the continuous singing of opera or the interrupted singing of stage and screen musicals Each chapter focuses on one major musical example and includes several shorter discussions of other selections. All have been chosen for their illustrative power and their accessibility for any interested reader and are readily available.

think rock kevin dettmar: *She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music* Laurie Stras, 2017-07-05 *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.

think rock kevin dettmar: Think Rock with Mysearchlab Kevin Dettmar, 2010-05 This package contains the following components: -0205772994: Think Rock -0205699421: MySearchLab

think rock kevin dettmar: Gang of Four's Entertainment! Kevin J.H. Dettmar, 2014-03-27 Following hard on the explosion of British punk, in 1979 Gang of Four produced post-punk's smartest record, *Entertainment!* For the first time, a band wedded punk's angry energy to funk's propulsive beats and used that music to put across lyrics that brought a heady mixture of Marxist theory and situationism to exposing the cultural politics of everyday life. But for an American college student from the suburbs and, one expects, for many, many others, including British youth Jon King's and Andy Gill's mumbled lyrics were often all but unintelligible. Political rock 'n' roll is always something of an oxymoron: rock audiences by and large don't tune in to be lectured to. But what can it mean that a band that made pop songs as political theory actively resisted making that theory legible? Coming to terms with the impact of *Entertainment!* requires us to take the mondegreen the misunderstood lyric seriously. The old joke has it that the title of R.E.M.'s debut album should have been not *Murmur*, but *Mumble*: true, so far as it goes. But that's the title, too, of rock 'n' roll's Greatest Hits compilation and that strategic inarticulateness itself, which creates such an important role for the listener, has an important politics.

think rock kevin dettmar: The Rock History Reader Theo Cateforis, 2019-01-15 This eclectic compilation of readings tells the history of rock as it has been received and explained as a social and musical practice throughout its six decade history. This third edition includes new readings across the volume, with added material on the early origins of rock 'n' roll as well as coverage of recent developments, including the changing shape of the music industry in the twenty-first century. With numerous readings that delve into the often explosive issues surrounding censorship, copyright, race relations, feminism, youth subcultures, and the meaning of musical value, *The Rock History Reader* continues to appeal to scholars and students from a variety of disciplines. New to the third edition: Nine additional chapters from a broad range of perspectives Explorations of new media formations, industry developments, and the intersections of music and labor For the first time, a companion website providing users with playlists of music referenced in the book Featuring readings as loud, vibrant, and colorful as rock 'n' roll itself, *The Rock History Reader* is sure to leave readers informed, inspired, and perhaps even infuriated—but never bored.

think rock kevin dettmar: The Cambridge Companion to Bob Dylan Kevin J. H. Dettmar, 2009-02-19 A lively set of new essays on Dylan's work as a writer and composer and on his place in American culture.

think rock kevin dettmar: Liner Notes for the Revolution Daphne A. Brooks, 2021-02-23 Winner of the Ralph J. Gleason Music Book Award, Rock & Roll Hall of Fame Winner of the American Book Award, Before Columbus Foundation Winner of the PEN Oakland-Josephine Miles Award Winner of the MAAH Stone Book Award A Pitchfork Best Music Book of the Year A Rolling Stone Best Music Book of the Year "Brooks traces all kinds of lines, finding unexpected points of connection...inviting voices to talk to one another, seeing what different perspectives can offer, opening up new ways of looking and listening by tracing lineages and calling for more space." —New York Times An award-winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyoncé. Daphne A. Brooks explores more than a century of music

archives to examine the critics, collectors, and listeners who have determined perceptions of Black women on stage and in the recording studio. How is it possible, she asks, that iconic artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry? *Liner Notes for the Revolution* offers a startling new perspective on these acclaimed figures—a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer, Lorraine Hansberry as a queer Black feminist critic of modern culture, and Pauline Hopkins as America's first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith, as well as fans who became critics, like the record-label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe's liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music—and who should rightly tell it—*Liner Notes for the Revolution* pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

think rock kevin dettmar: *The World of Bob Dylan* Sean Latham, 2021-05-06 This book features 27 integrated essays that offer access to the art, life, and legacy of one of the world's most influential artists.

think rock kevin dettmar: *No One to Meet* Raphael Falco, 2025-09-15 A groundbreaking appreciation of Dylan as a literary practitioner WINNER OF THE ELIZABETH AGEE PRIZE IN AMERICAN LITERATURE The literary establishment tends to regard Bob Dylan as an intriguing, if baffling, outsider. That changed overnight when Dylan was awarded the 2016 Nobel Prize in Literature, challenging us to think of him as an integral part of our national and international literary heritage. *No One to Meet: Imitation and Originality in the Songs of Bob Dylan* places Dylan the artist within a long tradition of literary production and offers an innovative way to understand his unique and often controversial methods of composition. Dylan expert Raphael Falco traces the similarities between the way Dylan borrows, digests, and transforms traditional songs and what Renaissance writers called *imitatio*. Although Dylan's lyrical postures may suggest an avant-garde consciousness, *No One to Meet* shows that Dylan's creative process creatively expands methods used by classical and Renaissance authors. Drawing on numerous examples, including Dylan's previously unseen manuscript excerpts and archival materials, Raphael Falco illuminates how the ancient process of poetic imitation, handed down from Greco-Roman antiquity, allows us to make sense of Dylan's musical and lyrical technique. By placing Dylan firmly in the context of an age-old poetic practice, *No One to Meet* deepens our appreciation of Dylan's songs and allows us to celebrate him as what he truly is: a great writer.

think rock kevin dettmar: *The Publishers Weekly* , 2005

think rock kevin dettmar: *Girl Groups, Girl Culture* Jacqueline Warwick, 2013-10-31 *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.

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