

# **Songcraft Producing Hired Gun Dj Boo**

**Jessica Hopper**

**Book of Rhymes** Adam Bradley, 2017-06-27 If asked to list the greatest innovators of modern American poetry, few of us would think to include Jay-Z or Eminem in their number. And yet hip hop is the source of some of the most exciting developments in verse today. The media uproar in response to its controversial lyrical content has obscured hip hop's revolution of poetic craft and experience: Only in rap music can the beat of a song render poetic meter audible, allowing an MC's wordplay to move a club-full of eager listeners. Examining rap history's most memorable lyricists and their inimitable techniques, literary scholar Adam Bradley argues that we must understand rap as poetry or miss the vanguard of poetry today. *Book of Rhymes* explores America's least understood poets, unpacking their surprisingly complex craft, and according rap poetry the respect it deserves.

**Switched on Pop** Nate Sloan, Charlie Harding, 2019-12-13 Pop music surrounds us - in our cars, over supermarket speakers, even when we are laid out at the dentist - but how often do we really hear what's playing? *Switched on Pop* is the book based on the eponymous podcast that has been hailed by NPR, Rolling Stone, The Guardian, and Entertainment Weekly for its witty and accessible analysis of Top 40 hits. Through close studies of sixteen modern classics, musicologist Nate Sloan and songwriter Charlie Harding shift pop from the background to the foreground, illuminating the essential musical concepts behind two decades of chart-topping songs. In 1939, Aaron Copland published *What to Listen for in Music*, the bestseller that made classical music approachable for generations of listeners. Eighty years later, Nate and Charlie update Copland's idea for a new audience and repertoire: 21st century pop, from Britney to Beyoncé, Outkast to Kendrick Lamar. Despite the importance of pop music in contemporary culture, most discourse only revolves around lyrics and celebrity. *Switched on Pop* gives readers the tools they need to interpret our modern soundtrack. Each chapter investigates a different song and artist, revealing musical insights such as how a single melodic motif follows Taylor Swift through every genre that she samples, André 3000 uses metric manipulation to get listeners to shake it like a Polaroid picture, or Luis Fonsi and Daddy Yankee create harmonic ambiguity in *Despacito* that mirrors the patterns of global migration. Replete with engaging discussions and eye-catching illustrations, *Switched on Pop* brings to life the musical qualities that catapult songs into the pop pantheon. Readers will find themselves listening to familiar tracks in new ways and not just those from the Top 40. The timeless concepts that Nate and Charlie define can be applied to any musical style. From fanatics to skeptics, teenagers to octogenarians, non-musicians to professional composers, every music lover will discover something ear-opening in *Switched on Pop*.

Dub Michael Veal, 2013-08-15 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.

**Songversations** Eric Hutchinson, 2017-09-05 Each of the 50 record-shaped cards in this conversation deck is printed with a music-themed question on each side (100 questions total). The questions range in format: some invoke songs that are tied to memories (name a song from your school dance); others prompt you to choose an ideal soundtrack for a hypothetical situation (if you were a major league baseball player, what song would blast when you're up to bat?); some cards aim to get people comparing their favorite (and not-so-favorite) music moments. Created expressly to start a conversation about the music people love and the personal insights that their favorite songs evoke, Songversations is the perfect gift for serious audiophiles, casual listeners, and everyone in between.

**Media & Culture** Richard Campbell, Christopher R. Martin, Bettina Fabos, 2002 Rev. ed. of: Media and culture. 2nd ed. c2000. Includes bibliographical references (p. 575-582) and index.

**Dance of Days** Mark Andersen, Mark Jenkins, 2009-12-01 Updated 2009 edition of this evergreen punk-rock classic!

**Princes Amongst Men** Garth Cartwright, 2007 Recounts a Balkan odyssey in search of the secret history and culture of Europe's greatest musicians - the Roma Gypsies

**The Empty Bottle Chicago** John E. Dugan, 2016 Stories, photos, and ephemera contributed by the Empty Bottle's community of fans, performers, and staff over its 20+ year history.

**Is It Still Good to Ya?** Robert Christgau, 2018-11-09 Is It Still Good to Ya? sums up the career of longtime Village Voice stalwart Robert Christgau, who for half a century has been America's most widely respected rock critic, honoring a music he argues is only more enduring because it's sometimes simple or silly. While compiling historical overviews going back to Dionysus and the gramophone along with artist analyses that range from Louis Armstrong to M.I.A., this definitive collection also explores pop's African roots, response to 9/11, and evolution from the teen music of the '50s to an art form compelled to confront mortality as its heroes pass on. A final section combines searching obituaries of David Bowie, Prince, and Leonard Cohen with awed farewells to Bob Marley and Ornette Coleman.

**Sounds Like London** Lloyd Bradley, 2013-08-08 For as long as people have been migrating to London, so has their music. An essential link to home, music also has the power to shape communities in surprising ways. Black music has been part of London's landscape since the First World War, when the Southern Syncopated Orchestra brought jazz to the capital. Following the wave of Commonwealth immigration, its sounds and styles took up residence to become the foundation of the city's youth culture. Sounds Like London tells the story of the music and the larger-than-life characters making it, journeying from Soho jazz clubs to Brixton blues parties to King's Cross warehouse raves to the streets of Notting Hill - and onto sound systems everywhere. As well as a journey through the musical history of London, Sounds Like London is about the shaping of a city, and in turn the whole nation, through music. Contributors include Eddy Grant, Osibisa, Russell Henderson, Dizze Rascal and Trevor Nelson, with an introduction by Soul2Soul's Jazzie B.

**The Cake and the Rain** Jimmy Webb, 2017-04-18 Novelistic, perfectly plotted and quite possibly the best pop-star autobiography yet written. - The Wall Street Journal Jimmy Webb's words have been sung to his music by a rich and deep roster of pop artists, including Glen Campbell, Art Garfunkel, Frank Sinatra, Donna Summer and Linda Ronstadt. He's the only artist ever to win Grammy Awards for music, lyrics, and orchestration, and his chart-topping career has, so far, lasted fifty years, most recently with a Kanye West rap hit and a new classical nocturne. Now, in his first memoir, Webb delivers a snapshot of his life from 1955 to 1970, from simple and serene Oklahoma to fast and fantastical Los Angeles, from the crucible of his family to the top of his longed-for profession. Webb was a preacher's son whose father climbed off a tractor to receive his epiphany, and Jimmy, barely out of his teen age years, sank down into the driver's seat of a Cobra to speed to Las

Vegas to meet with Elvis. Classics such as “Up, Up and Away”, “By the Time I Get to Phoenix”, “Wichita Lineman”, “Galveston”, “The Worst that Could Happen”, “All I Know”, and “MacArthur Park” were all recorded by some of the most important voices in pop before Webb’s twenty-fifth birthday: he thought it was easy. The sixties were a supernova, and Webb was at their center, whipsawed from the proverbial humble beginnings into a moneyed and manic international world of beautiful women, drugs, cars and planes. That stew almost took him down—but Webb survived, his passion for music and work among his lifelines. *The Cake and The Rain* is a surprising and unusual book: Webb’s talent as a writer and storyteller is here on every page. His book is rich with a sense of time and place, and with the voices of characters, vanished and living, famous and not, but all intimately involved with him in his youth, when life seemed nothing more than a party and Webb the eternal guest of honor.

*Merle Haggard* David Cantwell, 2013-09-15 Merle Haggard has enjoyed artistic and professional triumphs few can match. He’s charted more than a hundred country hits, including thirty-eight number ones. He’s released dozens of studio albums and another half dozen or more live ones, performed upwards of ten thousand concerts, been inducted into the Country Music Hall of Fame, and seen his songs performed by artists as diverse as Lynryd Skynyrd, Elvis Costello, Tammy Wynette, Willie Nelson, the Grateful Dead, and Bob Dylan. In 2011 he was feted as a Kennedy Center Honoree. But until now, no one has taken an in-depth look at his career and body of work. In *Merle Haggard: The Running Kind*, David Cantwell takes us on a revelatory journey through Haggard’s music and the life and times out of which it came. Covering the entire breadth of his career, Cantwell focuses especially on the 1960s and 1970s, when Haggard created some of his best-known and most influential music, which helped invent the America we live in today. Listening closely to a masterpiece-crowded catalogue (including songs such as “Okie from Muskogee,” “Sing Me Back Home,” “Mama Tried,” “Working Man Blues,” “Kern River,” “White Line Fever,” “Today I Started Loving You Again,” and “If We Make It through December,” among many more), Cantwell explores the fascinating contradictions—most of all, the desire for freedom in the face of limits set by the world or self-imposed—that define not only Haggard’s music and public persona but the very heart of American culture.

**Beefy's Tune (Dean Blunt Edit)** Dhanveer Singh Brar, 2020 Dean Blunt is the most important British artist of the current century because he fundamentally does not care about Britain. His importance makes it shocking that such little critical attention has been paid to his work. His indifference explains it. Dhanveer Singh Brar's *Beefy's Tune (Dean Blunt Edit)* looks to initiate a conversation that needs to be had about Dean Blunt, about Britain (through Blunt's indifference to it), and about Blackness in Britain (through the depth and complexity of Blunt's feeling for it). Using the 2016 album 'BBF Hosted By DJ Escrow' as a means of navigation, Brar hears Blunt in order to access the long contested dream of Britain's disappearance that was conducted under the name of Black British Arts. Partial (in the sense of his relation to Blunt) and partial (in the sense of unfinished), *Beefy's Tune (Dean Blunt Edit)* sees Dhanveer Singh Brar give the dream a grammar, if not a name. To encounter BBF Hosted by DJ Escrow through Dhanveer Brar's ears is to see Babylon through his eyes, and to sense Britain -- to uncover with 'accuracy, brutality and beauty' the complexities of its meaning -- through the social music, social vision and social feel of those who refuse the Britishness that is withheld from them. Brar discerns Dean Blunt's rightful place in a cultural field where critical discourse and sonic dream are fundaments of a dub university curriculum whose various approaches show the absolute necessity and generativity of stealth, flaw and the resistance to category. Blunt's love letter to the blackness of Hackney deserves the most rigorous, gentle, erudite attention. Happily, Dhanveer Brar is here to provide it. - Fred Moten

**LAST WORDS OF GEORGE FLOYD** DANA. ULLOTH, 2020

**R.E.M. Fiction** David Buckley, 2012-05-31 R.E.M.'s public image has always been tightly controlled. Icons of anti-celebrity rock, who became huge celebrity rock stars, they were, according to the story, the first U.S. post new-wave band who were both commercially successful and cool. Drawing on exclusive interviews with Mike Mills, Peter Dinklage and other members of R.E.M.'s nuclear family, Fiction re-evaluates the music and career of a group who sold almost no records for the first half of their existence, then became 'the biggest rock group in the world' in the second half.

**The First Collection of Criticism by a Living Female Rock Critic** Jessica Hopper, 2015-05-12 Jessica Hopper's music criticism has earned her a reputation as a firebrand, a keen observer and fearless critic not just of music but the culture around it. With this volume spanning from her punk fanzine roots to her landmark piece on R. Kelly's past, The First Collection leaves no doubt why The New York Times has called Hopper's work influential. Not merely a selection of two decades of Hopper's most engaging, thoughtful, and humorous writing, this book documents the last 20 years of American music making and the shifting landscape of music consumption. The book journeys through the truths of Riot Grrrl's empowering insurgence, decamps to Gary, IN, on the eve of Michael Jackson's death, explodes the grunge-era mythologies of Nirvana and Courtney Love, and examines emo's rise. Through this vast range of album reviews, essays, columns, interviews, and oral histories, Hopper chronicles what it is to be truly obsessed with music. The pieces in The First Collection send us digging deep into our record collections, searching to re-hear what we loved and hated, makes us reconsider the art, trash, and politics Hopper illuminates, helping us to make sense of what matters to us most.

**Bass Culture** Lloyd Bradley, 2000 This history of reggae music covers from the Jamaican R and B and Calypso of the post-war years, to the surge of interest in the 1990s. As well as tracing the musical history, this book explains the historical and social background which are crucial to the understanding of its development. There are four main centres, in chronological order - Jamaica, London, New York and Toronto.

**Rumba Rules** Bob W. White, 2008-06-27 Mobutu Sese Seko, who ruled Zaire (now the Democratic Republic of Congo) from 1965 until 1997, was fond of saying "happy are those who sing and dance," and his regime energetically promoted the notion of culture as a national resource. During this period Zairian popular dance music (often referred to as la rumba zaïroise) became a sort of musica franca in many parts of sub-Saharan Africa. But how did this privileged form of cultural expression, one primarily known for a sound of sweetness and joy, flourish under one of the continent's most brutal authoritarian regimes? In Rumba Rules, the first ethnography of popular music in the Democratic Republic of Congo, Bob W. White examines not only the economic and political conditions that brought this powerful music industry to its knees, but also the ways that popular musicians sought to remain socially relevant in a time of increasing insecurity. Drawing partly on his experiences as a member of a local dance band in the country's capital city Kinshasa, White offers extraordinarily vivid accounts of the live music scene, including the relatively recent phenomenon of libanga, which involves shouting the names of wealthy or powerful people during performances in exchange for financial support or protection. With dynamic descriptions of how bands practiced, performed, and splintered, White highlights how the ways that power was sought and understood in Kinshasa's popular music scene mirrored the charismatic authoritarianism of Mobutu's rule. In Rumba Rules, Congolese speak candidly about political leadership, social mobility, and what it meant to be a bon chef (good leader) in Mobutu's Zaire.

Withdrawn Traces Sara Hawys Roberts, Leon Noakes, 2019-03-14 New discoveries and a fresh perspective, with unprecedented access to Richey's personal archive On 1 February 1995, Richey Edwards, guitarist of the Manic Street Preachers, went missing at the age of 27. On the eve of a promotional trip to America, he vanished from his London hotel room,

his car later discovered near the Severn Bridge, a notorious suicide spot. Over two decades later, Richey’s disappearance remains one of the most moving, mysterious and unresolved episodes in recent pop culture history. For those with a basic grasp of the facts, Richey’s suicide seems obvious and undeniable. However, a closer investigation of his actions in the weeks and months before his disappearance just don’t add up, and until now few have dared to ask the important questions. Withdrawn Traces is the first book written with the co-operation of the Edwards family, testimony from Richey’s closest friends and unprecedented and exclusive access to Richey’s personal archive. In a compelling real-time narrative, the authors examine fresh evidence, uncover overlooked details, profile Richey’s state of mind, and brings us closer than ever before to the truth.

**We Owe You Nothing** Daniel Sinker,2007-11-01 “Collects some of [Punk Planet’s] best interviews from the past half-decade . . . serves as a reminder that punk is not just music but a movement.” —The A.V. Club Updated with six more interviews and a new introduction, the expanded edition of We Owe You Nothing is the definitive book of conversations with the underground’s greatest minds from the pages of Punk Planet. New interviews include talks with bands like The Gossip and Maritime, a conversation with punk legend Bob Mould, and more . . . in addition to the classic interviews from the original edition: Ian MacKaye, Jello Biafra, Thurston Moore, Noam Chomsky, Kathleen Hanna, Black Flag, Sleater-Kinney, Steve Albini, Frank Kozik, Art Chantry, and others. “We Owe You Nothing made me feel vital and alive.” —Seattle Weekly “The magazine Punk Planet has quietly been one of the most intelligent voices in the kingdom of punk and post-punk . . . [and] anyone with the vaguest interest in music would be well-served to learn from these captured moments [in We Owe You Nothing].” —Detroit Metro Times “No book has illustrated this relationship between punk and its believers more than We Owe You Nothing.” —Daily Herald “Straight talk with no bullshit, no spin. The result is an airblast of honesty, an antidote of attitude. Music fans will love this book, and so will fans of independent thinking.” —Flagpole “A wholly unique vision wrought not by consensus but by cultural cynicism and never-say-die musical populism.” —Magnet

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