

Red Bull Music Academy

Brian "B+" Cross,Greg Tate,Dave Tompkins

For the Record Many Ameri,Torsten Schmidt,2013 Compilation of conversations and essays facilitated by the Red Bull Music Academy, a traveling music workshop and lecture series.

Sonic Warfare Steve Goodman,2012-08-17 An exploration of the production, transmission, and mutation of affective tonality—when sound helps produce a bad vibe. Sound can be deployed to produce discomfort, express a threat, or create an ambience of fear or dread—to produce a bad vibe. Sonic weapons of this sort include the “psychoacoustic correction” aimed at Panama strongman Manuel Noriega by the U.S. Army and at the Branch Davidians in Waco by the FBI, sonic booms (or “sound bombs”) over the Gaza Strip, and high-frequency rat repellants used against teenagers in malls. At the same time, artists and musicians generate intense frequencies in the search for new aesthetic experiences and new ways of mobilizing bodies in rhythm. In *Sonic Warfare*, Steve Goodman explores these uses of acoustic force and how they affect populations. Traversing philosophy, science, fiction, aesthetics, and popular culture, he maps a (dis)continuum of vibrational force, encompassing police and military research into acoustic means of crowd control, the corporate deployment of sonic branding, and the intense sonic encounters of sound art and music culture. Goodman concludes with speculations on the not yet heard—the concept of unsound, which relates to both the peripheries of auditory perception and the unactualized nexus of rhythms and frequencies within audible bandwidths.

Dilla Time Dan Charnas,2022-02-01 WINNER OF THE PEN/JACQUELINE BOGRAD WELD AWARD FOR BIOGRAPHY A NEW YORK TIMES BEST SELLER This book is a must for everyone interested in illuminating the idea of unexplainable genius.” —QUESTLOVE Equal parts biography, musicology, and cultural history, *Dilla Time* chronicles the life and legacy of J Dilla, a musical genius who transformed the sound of popular music for the twenty-first century. He wasn’t known to mainstream audiences, even though he worked with renowned acts like D’Angelo and Erykah Badu and influenced the music of superstars like Michael Jackson and Janet Jackson. He died at the age of thirty-two, and in his lifetime he never had a pop hit. Yet since his death, J Dilla has become a demigod: revered by jazz musicians and rap icons from Robert Glasper to Kendrick Lamar; memorialized in symphonies and taught at universities. And at the core of this adulation is innovation: a new kind of musical time-feel that he created on a drum machine, but one that changed the way “traditional” musicians play. In *Dilla Time*, Dan Charnas chronicles the life of James DeWitt Yancey, from his gifted childhood in Detroit, to his rise as a Grammy-nominated hip-hop producer, to the rare blood disease that caused his premature death; and follows the people who kept him and his ideas alive. He also rewinds the histories of American rhythms: from the birth of soul in Dilla’s own “Motown,” to funk, techno, and disco. Here, music is a story of Black culture in America and of what happens when human and machine times are synthesized into something new. *Dilla Time* is a different kind of book about music, a visual experience with graphics that build those concepts step by step for fans and novices alike, teaching us to “see” and feel rhythm in a unique and enjoyable way. Dilla’s beats, startling some people with their seeming “sloppiness,” were actually the work of a perfectionist almost spiritually devoted to his music. This is the story of the man and his machines, his family, friends, partners, and celebrity collaborators. Culled from more than 150 interviews about one of the most important and influential musical figures of the past hundred years, *Dilla Time* is a book as delightfully detail-oriented and unique as J Dilla’s music itself.

Back to the Lab ,2017-10 Independent producers and DJs have been busy creating world class music in bedrooms, kitchens and garages for years. Meanwhile, photographer Raph Rashid has traveled the globe, gaining access to these inner sanctums, one by one. The tremendous variety of set-ups and layouts used by in-home producers is artfully documented in the pages of *Back to the Lab*. Intimate photos of the creators amongst their instruments, gear, record collections and ephemera offer unprecedented access. Notes about the producers, their environment and essential releases round out this love-letter to the underground. Rashid has been checking his list since the publication of his bestselling *Behind the Beat*, making sure to document the old-school producers he'd missed, meanwhile keeping an eye out for fresh new talent. Featured artists and producers include: Alchemist, Ant, Babu, EL-P, Georgia Anne Muldrow, Jazzy Jeff, Kenny Dope, Lord Finesse, Oh No and many more]]

Shirt Kings Edwin Phade Sacasa,Alain Ket Mariduena,2023-03-16 Jamaica, Queens, New York in the mid 1980s. Rappers, celebrities and hip hop fans came from all over the city to get their own customized T-shirt by the Shirt Kings. The style traveled all over the world through record covers and music videos, and the Shirt Kings designs soon became synonymous with hip hop and the culture of making something out of nothing. *Shirt Kings: Pioneers of Hip Hop Fashion* looks at the early days of street wear through the lens of the pioneering group of artistic entrepreneurs known as the Shirt Kings. By adapting the graffiti skills from the trains and spray cans to shirts and airbrush they created a new look for a new generation. Edwin PHADE Sacasa is a founding artist of the group and it is through his archives that we are transported to the 1980s in New York City where the fashion was loud, colorful, and filled with cartoon imagery. But not just any cartoon imagery for the cartoons where urbanized. Mickey Mouse with a Fila suit, Casper the Friendly Ghost w

Japanoise David Novak,2013-06-03 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.

Check the Technique Brian Coleman,2009-03-12 A Tribe Called Quest • Beastie Boys • De La Soul • Eric B. & Rakim • The Fugees • KRS-One • Pete Rock & CL Smooth • Public Enemy • The Roots • Run-DMC • Wu-Tang Clan • and twenty-five more hip-hop immortals It’s a sad fact: hip-hop album liners have always been reduced to a list of producer and sample credits, a publicity photo or two, and some hastily composed shout-outs. That’s a damn shame, because few outside the game know about the true creative forces behind influential masterpieces like PE’s *It Takes a Nation of Millions*. . . , De La’s *3 Feet High and Rising*, and Wu-Tang’s *Enter the Wu-Tang (36 Chambers)*. A longtime scribe for the hip-hop nation, Brian Coleman fills this void, and delivers a thrilling, knockout oral history of the albums that define this dynamic and iconoclastic art form. The format: One chapter, one artist, one album, blow-by-blow and track-by-track, delivered straight from the original sources. Performers, producers, DJs, and b-boys—including Big Daddy Kane, Muggs and B-Real, Biz Markie, RZA, Ice-T, and Wyclef—step to the mic to talk about the influences, environment, equipment, samples, beats, beefs, and surprises that went into making each classic record. Studio craft and street smarts, sonic inspiration and skate ramps, triumph, tragedy, and take-out food—all played their part in creating these essential albums of the hip-hop canon. Insightful, raucous, and addictive, *Check the Technique* transports you back to hip-hop’s golden age with the greatest artists of the ’80s and ’90s. This is the book that belongs on the stacks next to your wax. “Brian Coleman’s writing is a lot like the albums he covers: direct, uproarious, and more than six-fifths genius.” —Jeff Chang, author of *Can’t Stop Won’t Stop* “All producers and hip-hop fans must read this book. It really shows how these albums were made and touches the music fiend in everyone.” —DJ Evil Dee of Black Moon and Da Beatminerz “A rarity in mainstream publishing: a truly essential rap history.” —Ronin Ro, author of *Have Gun Will Travel*

The History of Gangster Rap Soren Baker,2018-10-02 The History of Gangster Rap is a deep dive into one of the most fascinating subgenres of any music category to date. Sixteen detailed chapters, organized chronologically,

examine the evolution of gangster rap, its main players, and the culture that created this revolutionary music. From still-swirling conspiracy theories about the murders of Biggie and Tupac to the release of the 2015 film *Straight Outta Compton*, the era of gangster rap is one that fascinates music junkies and remains at the forefront of pop culture. Filled with interviews with key players such as Snoop Dogg, Ice-T, and dozens more, as well as sidebars, breakout bios of notorious characters, lists, charts, and more, *The History of Gangster Rap* is the be-all-end-all book that contextualizes the importance of gangster rap as a cultural phenomenon.

Dust & Grooves Eilon Paz, 2015-09-15 A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

Music 109 Alvin Lucier, 2012-09-10 Composer and performer Alvin Lucier brings clarity to the world of experimental music as he takes the reader through more than a hundred groundbreaking musical works, including those of Robert Ashley, John Cage, Charles Ives, Morton Feldman, Philip Glass, Pauline Oliveros, Steve Reich, Christian Wolff, and La Monte Young. Lucier explains in detail how each piece is made, unlocking secrets of the composers' style and technique. The book as a whole charts the progress of American experimental music from the 1950s to the present, covering such topics as indeterminacy, electronics, and minimalism, as well as radical innovations in music for the piano, string quartet, and opera. Clear, approachable and lively, *Music 109* is Lucier's indispensable guide to late 20th-century composition. No previous musical knowledge is required, and all readers are welcome.

Ghostnotes Brian "B+" Cross, Greg Tate, Dave Tompkins, 2017-12-07 *Ghostnotes: Music of the Unplayed* is an extended photo essay with more than two hundred images that represent a mid-career retrospective of B+'s photography of hip-hop music and its influences. Taking its name from the unplayed sounds that exist between beats in a rhythm, the book creates a visual music, putting photos next to each other to evoke unseen images and create new histories. Like a DJ seamlessly overlapping and entangling disparate musics, Cross brings together LA Black Arts poetry and Jamaican dub, Brazilian samba and Ethiopian jazz, Cuban timba and Colombian cumbia. He links vendors of rare vinyl with iconic studio wizards, ranging from J Dilla and Brian Wilson to Leon Ware and George Clinton, David Axelrod to Shuggie Otis, Bill Withers to Ras Kass, Biggie Smalls to Timmy Thomas, DJ Shadow to Eugene McDaniels, and DJ Quik to Madlib. In this unique photographic mix tape, an extraordinary web of associations becomes apparent, revealing connections among people, cultures, and their creations.

Behind the Beat Raph, 2005 The revealing photographs found within the pages of *Behind the Beat* expose the creative spaces of top DJ's and music producers from the UK and US. This book is an open invitation to step into the private world of the hip hop home studio and discover its inner workings. Featured are the studios and equipment of some of the most influential music creators working today including: DJ Premier, DJ Spinna, Skitz, Nextmen, Taskforce, DJ Swamp, DJ Cheapshot, E-Swift, Beyond There, Kut masta kurt, Fat Jack, Herbaliser, Runaways, Jehst, Beatminerz, DJ Shadow, DJ design, Dan the Automator, Chief Xcel, Braintax, Young Einstein, Numark, Cut Chemist, Thes One, J Zone and Mario Caldato Jr. Includes an Audio CD with tracks from featured DJs and labels.

The Underground Is Massive Michaelangelo Matos, 2015-04-28 Joining the ranks of *Please Kill Me* and *Can't Stop Won't Stop* comes this definitive chronicle of one of the hottest trends in popular culture—electronic dance music—from the noted authority covering the scene. It is the sound of the millennial generation, the music “defining youth culture of the 2010s” (*Rolling Stone*). Rooted in American techno/house and '90s rave culture, electronic dance music has evolved into the biggest moneymaker on the concert circuit. Music journalist Michaelangelo Matos has been covering this beat since its genesis, and in *The Underground Is Massive*, charts for the first time the birth and rise of this last great outlaw musical subculture. Drawing on a vast array of resources, including hundreds of interviews and a library of rare artifacts, from rave fanzines to online mailing-list archives, Matos reveals how EDM blossomed in tandem with the nascent Internet—message boards and chat lines connected parties from town to town. In turn, these ravers, many early technology adopters, helped spearhead the information revolution. As tech was the tool, Ecstasy—(Molly, as it's known today) an empathic drug that heightens sensory pleasure—was the narcotic fueling this alternative movement. Full of unique insights, lively details, entertaining stories, dozens of photos, and unforgettable misfits and stars—from early break-in parties to Skrillex and Daft Punk—*The Underground Is Massive* captures this fascinating trend in American pop culture history, a grassroots movement that would help define the future of music and the modern tech world we live in.

The Revolution Will Not Be Televised Noriko Manabe, 2015-12-18 Nuclear power has been a contentious issue in Japan since the 1950s, and in the aftermath of the Fukushima nuclear power plant disaster, the conflict has only grown. Government agencies and the nuclear industry continue to push a nuclear agenda, while the mainstream media adheres to the official line that nuclear power is Japan's future. Public debate about nuclear energy is strongly discouraged. Nevertheless, antinuclear activism has swelled into one of the most popular and passionate movements in Japan, leading to a powerful wave of protest music. *The Revolution Will Not Be Televised: Protest Music After Fukushima* shows that music played a central role in expressing antinuclear sentiments and mobilizing political resistance in Japan. Combining musical analysis with ethnographic participation, author Noriko Manabe offers an innovative typology of the spaces central to the performance of protest music—cyberspace, demonstrations, festivals, and recordings. She argues that these four spaces encourage different modes of participation and methods of political messaging. The openness, mobile accessibility, and potential anonymity of cyberspace have allowed musicians to directly challenge the ethos of silence that permeated Japanese culture post-Fukushima. Moving from cyberspace to real space, Manabe shows how the performance and reception of music played at public demonstrations are shaped by the urban geographies of Japanese cities. While short on open public space, urban centers in Japan offer protesters a wide range of governmental and commercial spaces in which to demonstrate, with activist musicians tailoring their performances to the particular landscapes and soundscapes of each. Music festivals are a space apart from everyday life, encouraging musicians and audience members to freely engage in political expression through informative and immersive performances. Conversely, Japanese record companies and producers discourage major-label musicians from expressing political views in recordings, forcing antinuclear musicians to express dissent indirectly: through allegories, metaphors, and metonyms. The first book on Japan's antinuclear music, *The Revolution Will Not Be Televised* provides a compelling new perspective on the role of music in political movements.

Then & Now Denise Benson, 2015 The history of Toronto's nightlife reveals its pulse. From award-winning veteran music journalist and DJ Denise Benson comes *Then & Now: Toronto Nightlife History*, a fascinating, intimate look at four decades of social spaces, dance clubs, and live music venues. Through interviews, research, and enthusiastic feedback from the party people who were there, Benson delves deep behind the scenes to reveal the histories of 48 influential nightlife spaces, and the story of a city that has grown alongside its sounds.

Traveling Soul Todd Mayfield, Travis Atria, 2016-10-01 Curtis Mayfield was one of the seminal vocalists and most talented guitarists of his era, and his music played a vital role in the civil rights movement: *People Get Ready* was

the black anthem of the time. In *Traveling Soul*, Todd Mayfield tells his famously private father's story in riveting detail. Born into dire poverty, raised in the slums of Chicago, Curtis became a musical prodigy, not only singing like a dream but growing into a brilliant songwriter. In the 1960s he opened his own label and production company and worked with many other top artists, including the Staple Singers. Curtis's life was famously cut short by an accident that left him paralyzed, but in his declining health he received the long-awaited recognition of the music industry. Passionate, illuminating, vivid, and absorbing, *Traveling Soul* will doubtlessly take its place among the classics of music biography.

Synthesizer Evolution Oli Freke,2021 From acid house to prog rock, there is no form of modern popular music that hasn't been propelled forwards by the synthesizer. As a result they have long been objects of fascination, desire and reverence for keyboard players, music producers and fans of electronic music alike. Whether looking at an imposing modular system or posing with a DX7 on Top of the Pops, the synth has also always had an undeniable physical presence. This book celebrates their impact on music and culture by providing a comprehensive and meticulously researched directory of every major synthesizer, drum machine and sampler made between 1963 and 1995. Each featured instrument is illustrated by hand, and shown alongside its vital statistics and some fascinatingly quirky facts. In tracing the evolution of the analogue synthesizer from its invention in the early 1960's to the digital revolution of the 1980s right up until the point that analogue circuits could be modelled using software in the mid-1990's, the book tells the story of analogue to digital - and back again. Tracing that history and showing off their visual beauty with art-book quality illustrations, this a must for any self-respecting synth fan.

Creative Quest Questlove,2018-04-24 NAMED A MOST ANTICIPATED BOOK OF 2018 BY Esquire • PopSugar • The Huffington Post • Buzzfeed • Publishers Weekly A unique new guide to creativity from Questlove—inspirations, stories, and lessons on how to live your best creative life Questlove—musician, bandleader, designer, producer, culinary entrepreneur, professor, and all-around cultural omnivore—shares his wisdom on the topics of inspiration and originality in a one-of-a-kind guide to living your best creative life. In *Creative Quest*, Questlove synthesizes all the creative philosophies, lessons, and stories he's heard from the many creators and collaborators in his life, and reflects on his own experience, to advise readers and fans on how to consider creativity and where to find it. He addresses many topics—what it means to be creative, how to find a mentor and serve as an apprentice, the wisdom of maintaining a creative network, coping with critics and the foibles of success, and the specific pitfalls of contemporary culture—all in the service of guiding admirers who have followed his career and newcomers not yet acquainted with his story. Whether discussing his own life or channeling the lessons he's learned from forefathers such as George Clinton, collaborators like D'Angelo, or like-minded artists including Ava DuVernay, David Byrne, Björk, and others, Questlove speaks with the candor and enthusiasm that fans have come to expect. *Creative Quest* is many things—above all, a wise and wide-ranging conversation around the eternal mystery of creativity.

Meet Me in the Bathroom Lizzy Goodman,2017-05-23 Named a Best Book of 2017 by NPR and GQ Joining the ranks of the classics *Please Kill Me*, *Our Band Could Be Your Life*, and *Can't Stop Won't Stop*, an intriguing oral history of the post-9/11 decline of the old-guard music industry and rebirth of the New York rock scene, led by a group of iconoclastic rock bands. In the second half of the twentieth-century New York was the source of new sounds, including the Greenwich Village folk scene, punk and new wave, and hip-hop. But as the end of the millennium neared, cutting-edge bands began emerging from Seattle, Austin, and London, pushing New York further from the epicenter. The behemoth music industry, too, found itself in free fall, under siege from technology. Then 9/11/2001 plunged the country into a state of uncertainty and war—and a dozen New York City bands that had been honing their sound and style in relative obscurity suddenly became symbols of glamour for a young, web-savvy, forward-looking generation in need of an anthem. *Meet Me in the Bathroom* charts the transformation of the New York music scene in the first decade of the 2000s, the bands behind it—including The Strokes, The Yeah Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend—and the cultural forces that shaped it, from the Internet to a booming real estate market that forced artists out of the Lower East Side to Williamsburg. Drawing on 200 original interviews with James Murphy, Julian Casablancas, Karen O, Ezra Koenig, and many others musicians, artists, journalists, bloggers, photographers, managers, music executives, groupies, models, movie stars, and DJs who lived through this explosive time, journalist Lizzy Goodman offers a fascinating portrait of a time and a place that gave birth to a new era in modern rock-and-roll.

This Is Grime Hattie Collins,Olivia Rose,2016-09-08 'In British music, you have indie, rock... Grime is now one of those pillars. It's a foundation of British music.' - Stormzy Shortlisted for the Penderyn Music Book Prize 2017 13 years ago, from the depths of Bow E3, the voice of a generation emerged. It was dark, it was angry, it was loud, it was unapologetic. It was provocative and fiercely independent. It was the brittle sound of disillusionment, resentment and despair, but also the voice of hope... This Is Grime. Written by Hattie Collins (i-D, the Guardian, The Sunday Times), an authority on Grime who has documented the scene since its beginnings, and accompanied by beautiful images shot by award-winning photographer Olivia Rose solely for the book, *THIS IS GRIME* will have unrivaled access to the artists and influencers who have created and cultivated the culture over the past fifteen years. Telling their stories and the story of this musical culture - one of the most significant working class British subcultures of its time - in tandem.

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