

# SIXTIES ROCK

GARAGE, PSYCHEDELIC,  
& OTHER SATISFACTIONS



THE  
MUSIC  
MACHINE  
1965-1970

Michael Nichols

# Sixties Rock Garage Psychedelic And Other Satisfactions

**S Marginson**



### **Sixties Rock Garage Psychedelic And Other Satisfactions:**

Sixties Rock Michael Hicks, 1999 Traces garage and psychedelic rock from the 50 s through the sixties unfolds the history and the sonic structures of some of rock s core repertoire *Britpop and the English Music Tradition* Jon Stratton, 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts The genre of Britpop with its assertion of Englishness evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain It is usually argued that Britpop with its strident declarations of Englishness was a response to the dominance of grunge The contributors in this volume take a different point of view that Britpop celebrated Englishness at a time when British culture with its English hegemonic core was being challenged and dismantled It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time and into the cultural context of the last fifty years a time of fundamental revision of what it means to be British and English The book examines issues such as the historical antecedents of Britpop the subjectivities governing the performative conventions of Britpop the cultural context within which Britpop unfolded and its influence on the post Britpop music scene in the UK While Britpop is central to the volume discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century

**Neil Young and the Poetics of Energy** William Echard, 2005-06-15 This book uniquely and successfully sustains a cohesive analysis of the work career and reception of a single artist Neil Young Daniel Cavicchi author of *Tramps Like Us* As a writer in *Wired* magazine puts it Neil Young is a folk country grunge dinosaur who has been reborn again as an Internet friendly biodiesel driven multimedia machine In *Neil Young and the Poetics of Energy* William Echard stages an encounter between Young s challenging and ever changing work and current theories of musical meaning an encounter from which both emerge transformed Echard roots his discussion in an extensive review of writings from the rock press as well as his own engagement as a fan and critical theorist How is it that Neil Young is both a perpetual outsider and critic of rock culture and also one of its most central icons And what are the unique properties that have lent his work such expressive force Echard delves into concepts of musical persona space and energy and in the process illuminates the complex interplay between experience musical sound social actors genres styles and traditions Readers interested primarily in Neil Young or rock music in general will find a new way to think and talk about the subject and readers interested primarily in musical or cultural theory will find a new way to articulate and apply some of the most exciting current perspectives on meaning music and subjectivity A fascinating and unique reading of Neil Young s music *Literary Review of Canada* An intriguing elegantly written analysis of Young Exemplifies the fruitful union of musicology and cultural studies Cotten Seiler Dickinson College

**Historical Dictionary of Popular Music** Norman Abjorensen, 2017-05-25 This book seeks to trace the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to

establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us The Historical Dictionary of Popular Music contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for students researchers and anyone wanting to know more about popular music

**DIY Cultures and Underground Music Scenes** Andy Bennett, Paula Guerra, 2018-12-07 This volume examines the global influence and impact of DIY cultural practice as this informs the production performance and consumption of underground music in different parts of the world The book brings together a series of original studies of DIY musical activities in Europe North and South America Asia and Oceania The chapters combine insights from established academic writers with the work of younger scholars some of whom are directly engaged in contemporary underground music scenes The book begins by revisiting and re evaluating key themes and issues that have been used in studying the cultural meaning of alternative and underground music scenes notably aspects of space place and identity and the political economy of DIY cultural practice The book then explores how the DIY cultural practices that characterize alternative and underground music scenes have been impacted and influenced by technological change notably the emergence of digital media Finally in acknowledging the over 40 year history of DIY cultural practice in punk and post punk contexts the book considers how DIY cultures have become embedded in cultural memory and the emotional geographies of place Through combining high quality data and fresh conceptual insights in the context of an international body of work spanning the disciplines of popular music studies cultural and media studies and sociology the book offers a series of innovative new directions in the study of DIY cultures and underground alternative music scenes This volume will be of particular interest to undergraduate students in the above mentioned fields of study as well as an invaluable resource for established academics and researchers working in these and related fields

*The American Counterculture* Damon R. Bach, 2020-12-03 Restricted to the shorthand of sex drugs and rock n roll the counterculture would seem to be a brief vibrant stretch of the 1960s But the American counterculture as this book clearly demonstrates was far more than a historical blip and its impact continues to resonate In this comprehensive history Damon R Bach traces the counterculture from its antecedents in the 1950s through its emergence and massive expansion in the 1960s to its demise in the 1970s and persistent echoes in the decades since The counterculture as Bach tells it evolved in discrete stages and his book describes its development from coast to heartland to coast as it evolved into a national phenomenon involving a diverse array of

participants and undergoing fundamental changes between 1965 and 1974 Hippiedom appears here in relationship to the era's movements civil rights women's and gay liberation Red and Black Power the New Left and environmentalism In its connection to other forces of the time Bach contends that the counterculture's central objective was to create a new superior society based on alternative values and institutions Drawing for the first time on documents produced by self-described freaks from 1964 through 1973 underground newspapers memoirs personal correspondence flyers and pamphlets his book creates an unusually nuanced colorful and complete picture of a time often portrayed in clichéd or nostalgic terms This is the counterculture of love-ins and flower children of the Grateful Dead and Jefferson Airplane but also of antiwar demonstrations communes co-ops head shops cultural feminism Earth Day and antinuclear activism What Damon R Bach conjures is the counterculture in all of its permutations and ramifications as he illuminates its complexity continually evolving values and constantly changing components and adherents which defined and redefined it throughout its near decade long existence In the long run Bach convincingly argues that the counterculture spearheaded cultural transformation leaving a changed America in its wake

*Women Make Noise* Victoria Yeulet, Elizabeth Keenan, Sini Timonen, Jackie Parsons, Deborah Withers, Jane Bradley, Rhian Jones, Bryony Beynon, Val Ruazier, Sarah Dougher, 2015-02-26 When was the last time you heard an all girl band on the radio Why don't all girl bands get attention they deserve In *Women Make Noise* musicians journalists promoters and fans excavate the hidden story of the all girl band from country belles of the 20s 40s and girl groups of the 60s to prog rock goddesses women's liberationists and punks of the 70s 80s from riot grrrl activists and queercore anarchists of the 90s to radical protesters Pussy Riot and the most inspiring all girl bands today These aren't the manufactured acts of some pop svengali these groups write their own songs play their own instruments and make music together on their own terms All girl bands have made radical contributions to feminism culture and politics as well as producing some unique influential and innovative music It's time to celebrate the outspoken voices creative talents and gutsy performances of the all girl bands who demand we take notice Including commentary from members of the original 60s girl groups and classic punk inspired outfits like The Raincoats and The Slits as well as contemporary Ladyfest heroines like Beth Ditto this timely exploration shows the world that sidelining all girl bands is a major oversight Contributions by Victoria Yeulet Elizabeth K Keenan Sini Timonen Jackie Parsons Deborah Withers Jane Bradley Rhian E Jones Bryony Beynon Val Ruazier Elizabeth K Keenan and Sarah Dougher This book is a celebration of girl bands in all genres girl bands who make music on their own terms With a unique focus on the talented girl bands of the past 50 years rather than casting female musicians in the typical solo singer songwriter mode New perspectives on each genre from 1960s Motown groups to 1970s prog rock and punk to 1980s protest music 1990s queercore riot grrrl and beyond written by musicians performers journalists promoters and fans Contents Introducing the All girl Band Finding Comfort in Contradiction Julia Downes 1 Female Pioneers in Old time and Country Music Victoria Yeulet 2 Puppets on a String Girl Groups of the 50s and 60s Elizabeth K Keenan 3 Truth Gotta Stand

60s Garage Beat and 70s Rock Sini Timonen 4 Prog Rock A Fortress They Call The Industry Jackie Parsons 5 Feminist Musical Resistance in the 70s and 80s Deborah Withers 6 You Create We Destroy Punk Women Jane Bradley 7 Post Punk Raw Female Sound Rhian E Jones 8 Subversive Pleasure Feminism in DIY Hardcore Bryony Beynon 9 Queercore Fearless Women Val Rauzier 10 Riot Grrrl Ladyfest and Rock Camps for Girls Elizabeth K Keenan and Sarah Dougher Epilogue Pussy Riot and the Future Julia Downes Notes Bibliography Reviews

Tales of race riots intimidation and abuse by male music fans and management and inspiring moments of in your face activism provide fascinating background to some of your favourite bands and many you've never heard of The greatest strength of *Women Make Noise* is that many of the contributors were themselves part of the bands they are chronicling These women offer up inspiring funny and enraging stories of being radical activists and prolific musicians in a world that worked constantly to push them down Gender Focus *Women Make Noise* is a wonderful collection of essays taking the reader from the days of Sassy country and Western women carving out a place in a horrendously sexist fledgeling music industry all the way up to the Riot Grrrl movement of the 90s and beyond Each chapter is written with such boundless enthusiasm for the subject matter that it'll keep you enthralled until you drift slowly out of your comfort zone without even realising it Read the book cover to cover have your eyes opened discover your next favourite band and perhaps think about the role of Women in music a little differently from now on Intuition review by Owen Chambers

Fascinating diverse and most importantly inspiring the title alone is as much a rallying cry as a joyous statement of the truth Zoe Street Howe author of *Typical Girls The Story of The Slits* and other music titles It's exhilarating to learn about different generations of female musicians from such diverse strong voices Kathleen Hanna American singer musician artist feminist activist pioneer of the feminist punk riot grrrl movement A very important and timely contribution to the debates about women in rock All girl bands have too often been written off as novelties and this exciting book sheds new light on an under researched area Lucy O'Brien author of *She Bop The Definitive History of Women in Rock Pop and Soul*

**Popular Music** Roy Shuker, 2005 With Key Concepts in Popular Music Roy Shuker presents a comprehensive A-Z glossary of the main terms and concepts used in the study of popular music

**Popular Music: The Key Concepts** Roy Shuker, 2006-05-11 The new edition of *Popular Music The Key Concepts* presents a comprehensive A-Z glossary of the main terms and concepts used in the study of popular music

*Popular Music Genres* Stuart Borthwick, Ron Moy, 2020-04-15 An accessible introduction to the study of popular music this book takes a schematic approach to a range of popular music genres and examines them in terms of their antecedents histories visual aesthetics and sociopolitical contexts Within this interdisciplinary and genre based focus readers will gain insights into the relationships between popular music cultural history economics politics iconography production techniques technology marketing and musical structure

**The ^A Relentless Pursuit of Tone** Robert Fink, Melinda Latour, Zachary Wallmark, 2018-09-18 *The Relentless Pursuit of Tone* investigates the many ways tone and timbre function in popular music From the twang of the banjo to the thump of subwoofers on the dance floor the authors

engage with the entire history of popular music as recorded sound from the 1930s to the present day **The British Blues Network** Andrew Kellett, 2017-09-19 Beginning in the late 1950s an influential cadre of young white mostly middle class British men were consuming and appropriating African American blues music using blues tropes in their own music and creating a network of admirers and emulators that spanned the Atlantic This cross fertilization helped create a commercially successful rock idiom that gave rise to some of the most famous British groups of the era including The Rolling Stones The Yardbirds Eric Clapton and Led Zeppelin What empowered these white middle class British men to identify with and claim aspects of the musical idiom of African American blues musicians The British Blues Network examines the role of British narratives of masculinity and power in the postwar era of decolonization and national decline that contributed to the creation of this network and how its members used the tropes vocabulary and mythology of African American blues traditions to forge their own musical identities **Kompositionen für hörbaren Raum / Compositions for Audible Space** Martha Brech, Ralph Paland, 2015-09-15 The integration of audible space is a central aspect of electroacoustic music Ever since the earliest analogue days of electroacoustic music pioneers of the genre including Pierre Schaeffer Iannis Xenakis Karlheinz Stockhausen and Luigi Nono used special devices and methods for their compositions and refined the possibilities of integrating the sound of space into music In this anthology analytical portraits of compositions and groups of compositions show the wide spectrum of spatial practices in early electroacoustic music Additionally retrospective views on the use of spatial composition in earlier epochs and in instrumental music of the 20th century portray the practice of spatial composition in different eras and genres as well as the universality of spatial music as a topic In this way the book contributes to a more differentiated understanding of the term spatial music Die Integration des hörbaren Raums ist ein zentraler Aspekt der elektroakustischen Musik Schon auf Basis der Analogtechnik entstanden spezielle Geräte und Verfahren die Pioniere des Genres wie Pierre Schaeffer Iannis Xenakis Karlheinz Stockhausen oder Luigi Nono für ihre Vorstellungen von Raummusik heranzogen und weiter entwickelten In diesem Band der englisch und deutschsprachige Beiträge gleichermaßen versammelt zeigen analytische Portraits einzelner Kompositionen oder Kompositionsgruppen das breite Spektrum spatialer Praktiken in der frühen elektroakustischen Musik Geschichtliche Rückblicke auf spatiale Kompositionsweisen früherer Epochen bis hin zur instrumentalen Musik des 20. Jahrhunderts stellen den epochen und genrespezifischen Umgang mit Raum dar und belegen nicht nur die Universalität des Themas Raummusik sondern leisten auch einen Beitrag zu deren begrifflicher Differenzierung **This Ain't the Summer of Love** Steve Waksman, 2009-02-04 Waksman brings a new understanding to familiar material by treating it in an original and stimulating manner This book tells the other side of the story Philip Auslander author of Performing Glam Rock Gender and Theatricality in Popular Music While there are a number of histories of punk and metal and numerous biographies of important bands within each genre there is no comparable book to This Ain't the Summer of Love The ultimate contribution the book makes is to provoke the reader into rethinking the

ongoing fluid relationship between punk a music that enjoyed considerable critical support and metal a music that has been systematically denigrated by critics This book is the product of superior scholarship it truly breaks fresh ground and as such it is an important book that will be regularly cited in future work Rob Bowman Professor of Music at York University and author of Soulsville USA The Story of Stax Records Debunking simplistic assumptions that punk rebelled and heavy metal conformed Steve Waksman demonstrates with precisely chosen examples that for decades the two shared strategies and concerns As a result this important volume is among the first to extend to rock history the same much needed revisionism that elsewhere has transformed our understanding of minstrelsy blues country music and pop Eric Weisbard author of Use Your Illusion I II

The 100 Greatest Bands of All Time David V. Moskowitz, 2015-11-10 This one of a kind reference investigates the music and the musicians that set the popular trends of the last half century in America Many rock fans have at one time or another ranked their favorite artists in order of talent charisma and musical influence on the world as they see it In this same spirit author and music historian David V Moskowitz expands on the concept of top ten lists to provide a lineup of the best 100 musical groups from the past 60 years Since the chosen bands are based on the author s personal taste this two volume set provokes discussion of which performers are included and why offering insights into the surprising influences behind them From the Everly Brothers to the Ramones to Public Enemy the work covers a wide variety of styles and genres clearly illustrating the connections between them Entries focus on the group s history touring membership major releases selected discography bibliography and influence Contributions from leading scholars in popular music shed light on derivative artists and underscore the overall impact of the performers on the music industry

**The Emergence of Rock and Roll** Mitchell K. Hall, 2014-05-09 Rock and roll music evolved in the United States during the late 1940s and 1950s as a combination of African American blues country pop and gospel music produced a new musical genre Even as it captured the ears of the nation rock and roll was the subject of controversy and contention The music intertwined with the social political and economic changes reshaping America and contributed to the rise of the youth culture that remains a potent cultural force today A comprehensive understanding of post World War II U S history would be incomplete without a basic knowledge of this cultural phenomenon and its widespread impact In this short book bolstered by primary source documents Mitchell K Hall explores the change in musical style represented by rock and roll changes in technology and business practices regional and racial implications of this new music and the global influences of the music The Emergence of Rock and Roll explains the huge influence that one cultural moment can have in the history of a nation

**Magical Musical Tour** Kevin J. Donnelly, 2015-10-22 Winner of the Southwest Popular and American Culture Association s 2016 Peter C Rollins Book Award in the category of Film Television The popular music industry has become completely interlinked with the film industry The majority of mainstream films come with ready attached songs that may or may not appear in the film but nevertheless will be used for publicity purposes and appear on a soundtrack album In many cases popular music in films has made for some of the



most striking moments in films and the most dramatic aesthetic action in cinema like Ben relaxing in the pool to Simon and Garfunkel's The Sound of Silence in The Graduate 1967 and the potter's wheel sequence with the Righteous Brothers Unchained Melody in Ghost 1990 Yet to date there have only been patchy attempts to deal with popular music's relationship with film Indeed it is startling that there is so little written on subject that is so popular as a consumer item and thus has a significant cultural profile Magical Musical Tour is the first sustained and focused survey to engage the intersection of the two on both an aesthetic and industrial level The chapters are historically inspired reviews discussing many films and musicians while others will be more concentrated and detailed case studies of single films Including an accompanying website and a timeline giving a useful snapshot around which readers can orient the book Kevin Donnelly explores the history of the intimate bond between film and music from the upheaval that rock n roll caused in the mid 1950s to the more technical aspects regarding tracking and scoring

**Changing the System: The Music of Christian Wolff** Stephen Chase, 2016-04-08 Christian Wolff is a composer who has followed a distinctive path often at the centre of avant garde activity working alongside figures such as John Cage Merce Cunningham and Cornelius Cardew In a career spanning sixty years he has produced a significant and influential body of work that has aimed to address in a searching and provocative manner what it means to be an experimental and socially aware artist This book provides a wide ranging introduction to a composer often overlooked despite his influence upon many of the major figures in new music since the 1950s from Cage to John Zorn to the new wave of experimentalists across the globe As the first detailed analysis of the music of this prolific and highly individual composer Changing the System The Music of Christian Wolff contains contributions from leading experts in the field of new and experimental music as well as from performers and composers who have worked with Wolff The reception of Wolff's music is discussed in relation to the European avant garde and also within the context of Wolff's association with Cage and Feldman Music from his earliest compositions of the 1950s the highly indeterminate scores the politically inspired pieces up to the most recent works are discussed in detail both in relation to their compositional techniques general aesthetic development and matters of performance The particular challenges and aesthetic issues arising from Wolff's idiosyncratic notations and the implications for performers are a central theme Likewise the ways in which Wolff's political persuasions which arguably account for some of the notational methods he chooses have been worked out through his music are examined With a foreword by his close associate Michael Parsons this is a valuable addition to experimental music literature

**That Old-Time Rock & Roll** Richard Aquila, 2000-09-14 From the huge success of the Chords Sh Boom to the arrival of the Beatles a decade later rock n roll influenced an entire generation of young Americans Combining popular culture and social history with a sourcebook of lists and a biographical dictionary That Old Time Rock Roll recreates the fun and excitement of rock's first decade and shows how the music reflected American life and thought in the 1950s and early 1960s Richard Aquila provides an overview of the birth and growth of this pivotal genre and demonstrates early rock's links

to both the youth culture and the dominant culture of the Eisenhower Kennedy era Year by year timelines and a photo essay place the music in historical perspective by illustrating the decade s top news stories movies TV shows fads and lifestyles Complementing this topical summary is a concise biographical dictionary that details all the performers who made the charts between 1954 and 1963 along with the label and chart position of each hit Both a history of the music and a history of the times That Old Time Rock Roll is an outstanding source of information about the charter members of the baby boom generation In a new introduction Aquila discusses how his long time interest in rock n roll came to fruition and surveys the progress of rock n roll scholarship since his book s original publication

Culturcide and Non-Identity across American Culture Daniel S. Traber, 2017-06-23 It goes without saying that identity has long been a recurrent topic in studies of American culture The struggle between group sameness and individual uniqueness is a common issue in understanding diversity in the United States on several levels including how our differences have not always resulted in national celebration Terms such as hybridity performativity transnationalism and border zones are part of the current theoretical vocabulary and for some deploy a fresh language of possibility one promising to undermine the conformist values of monocultural perspectives To that end Culturcide and Non Identity across American Culture explores theories and practices of identity from a broad perspective to grasp how varied diffuse and distorted they can be especially when that identity seems boringly familiar The subjects range from hip hop parodies to punk preppies to pachuco ska thus crossing the lines of genre medium and discipline to blur the borderline dividing the kinds of texts to which these theories can legitimately be applied

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