

## Radiohead And The Resistant Concept Album How To Disappear Completely Profiles In Popular Music By Marianne Tatom Letts 2011 02 25

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She places the two albums within the concept-album/progressive-rock tradition and shows how both resist that tradition. Unlike most critics of Radiohead, who focus on the band's lyrics, videos, sociological importance, or audience reception, Letts focuses on the music itself.

*Radiohead and the Resistant Concept Album: How to ...*

Radiohead and the Resistant Concept Album: How to Disappear Completely - Ebook written by Marianne Tatom Letts. Read this book using Google Play Books app on your PC, android, iOS devices. Download for offline reading, highlight, bookmark or take notes while you read Radiohead and the Resistant Concept Album: How to Disappear Completely.

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*Project MUSE - Radiohead and the Resistant Concept Album*

In this sense, the resistant concept album becomes a metonym for Radiohead's entire career. By resisting the form of the concept album while still adhering to it, Kid A and Amnesiac show "there is no escape within the modern human condition, just as there is no escape for Radiohead itself trapped inside the capitalist machine." Letts, via her readings, sees only one way out: "In the end, music as a commodity must become self-critical, must confess its commodity character without ...

*RADIOHEAD AND THE RESISTANT CONCEPT ALBUM (How to ...*

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*Radiohead and the Resistant Concept Album: How to ...*

Review - Radiohead and the Resistant Concept Album: How to Disappear Completely

*Review - Radiohead and the Resistant Concept Album: How to ...*

An additional category of concept album is the resistant album, which expands the boundaries of the traditional concept album by subverting expectations of narrative. The global popularity of Radiohead's first three albums created an ambivalence within the band members of trying to duplicate their known formula for success or striking out in a new direction.

*"How to disappear completely": Radiohead and the resistant ...*

Radiohead and the Resistant Concept Album 101 I@J vol.3, no.1 (2012) www.iaspmjournal.net Released in 2000, Kid A is an abstract and electronic album that totally disrupts what Radiohead had accustomed their audiences to. Letts inscribes the album in the tradition of a concept album (an album that has a narrative, a character and a plot) but

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*Review: Radiohead and the Resistant Concept Album: How to ...*

Music theorist Marianne Tatom Letts has found a near perfect angle to examine these issues with her book *Radiohead and the Resistant Concept Album: How to Disappear Completely*. It's a book that ...

*'Radiohead and the Resistant Concept Album' Explores the ...*

*Radiohead and the Resistant Concept Album* Published by Indiana University Press. Feb 14, 2011 Web Exclusive By Laura Studarus. Marianne Tatom Letts sets out to do the impossible—find a larger structure in Radiohead's enigmatic mess.

*Marianne Tatom Letts: Radiohead and the Resistant Concept ...*

*Radiohead and the Resistant Concept Album: How to Disappear Completely* by Marriane Tatom Letts Article in *Music Reference Services Quarterly* 14(1-2):66-67 · January 2011 with 22 Reads

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*CiteSeerX — Radiohead and the Resistant Concept Album*

The *Resistance* received positive reviews from critics, who praised its concept, instrumentation, influences and Bellamy's vocals. The album was compared favourably to the works of Radiohead and Queen, although some critics found its material to be overblown and clichéd. The album reached number one in 19 countries, and the top five in the ...

*The Resistance (album) - Wikipedia*

Muse are back, with an LP of all-caps, no half-stepping ART-ROCK that closes with a three-part epic so shameless about its size it's billed as a "Symphony."

*Muse: The Resistance Album Review | Pitchfork*

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*Radiohead And The Resistant Concept Album How To Disappear ...*

"Radiohead's Antivideos: Works of Art in the Age of Electronic Reproduction" by Joseph Tate. *The Music and Art of Radiohead* is a collection of academic essays on the band Radiohead edited by Joseph Tate.

*RADIOHEAD MUSIC LYRICS ESSAYS ALBUM ART ANTIVIDEOS ...*

2010, Marianne Tatom Letts, *Radiohead and the Resistant Concept Album*, page 19: Moore relates the concept album to the ideals of progressive rock in the 1970s, building on Sgt. Pepper's appeal to unity at the album level (through packaging, characters, and a simulated stage performance) and articulating a "desire to establish a degree of aesthetic [that is, musical] unity greater than that of the individual song," [ ...]

How the British rock band Radiohead subverts the idea of the concept album in order to articulate themes of alienation and anti-capitalism is the focus of Marianne Tatom Letts's analysis of *Kid A* and *Amnesiac*. These experimental albums marked a departure from the band's standard guitar-driven base layered with complex production effects. Considering the albums in the context of the band's earlier releases, Letts explores the motivations behind this change. She places the two albums within the concept-album/progressive-rock tradition and shows how both resist that tradition. Unlike most critics of Radiohead, who focus on the band's lyrics, videos, sociological importance, or audience reception, Letts focuses on the music itself. She investigates Radiohead's ambivalence toward its own success, as manifested in the vanishing subject of *Kid A* on these two albums.

Radiohead is simultaneously one of the most experimental and most successful rock bands on the planet. While their lyrics rarely reference religion, in this book Robert Saler argues that the discipline of Christian theology has a great deal to learn from the band when it comes to unflinching engagement with the world's brokenness and its longing for redemption. Market dynamics, the influence of capitalism on art, ecological theology, aesthetics, and Christology all come together as Saler asks what it might mean for Radiohead to "soundtrack" a theology of defiance against the forces that create death in our daily lives.

Phil Rose delves into Radiohead's work and its cultural context, drawing out how the music addresses political, environmental, and social crises. This book reveals the true depth and musical genius that has solidified Radiohead's place in rock history and pop culture.

More than any rock artist since The Beatles, Radiohead's music inhabits the sweet spot between two extremes: on the one hand, music that is wholly conventional and conforms to all expectations of established rock styles, and, on the other hand, music so radically experimental that it thwarts any learned notions. While averting mainstream trends but still achieving a significant level of success in both US and UK charts, Radiohead's music includes many surprises and subverted expectations, yet remains accessible within a framework of music traditions. In *Everything in its Right Place: Analyzing Radiohead*, Brad Osborn reveals the functioning of this reconciliation of extremes in various aspects of Radiohead's music, analyzing the unexpected shifts in song structure, the deformation of standard 4/4 backbeats, the digital manipulation of familiar rock 'n' roll instrumentation, and the expected resolutions of traditional cadence structures. Expanding on recent work in musical perception, focusing particularly on form, rhythm and meter, timbre, and harmony, *Everything in its Right Place* treats Radiohead's recordings as rich sonic ecosystems in which a listener participates in an individual search for meaning, bringing along expectations learned from popular music, classical music, or even Radiohead's own compositional idiolect. Radiohead's violations of these subjective expectation-realization chains prompt the listener to search more deeply for meaning within corresponding lyrics, biographical details of the band, or intertextual relationships with music, literature, or film. Synthesizing insights from a range of new methodologies in the theory of pop and rock, and specifically designed for integration into music theory courses for upper level undergraduates, *Everything in its Right Place* is sure to find wide readership among scholars and students, as well as avid listeners who seek a deeper understanding of Radiohead's distinctive juxtapositional style.

In recent years, the Cognitive Grammar account of language and mind has become an influential framework for the study of textual meaning and interpretation. This book is the first to bring together applications of Cognitive Grammar for a range of stylistic purposes, including the analysis of both literary and non-literary discourse. Demonstrating the diverse range of uses for Cognitive Grammar, chapters apply this framework to diverse text-types including poetry, narrative fiction, comics, press reports, political discourse and music, as well as exploring its potential for the teaching of language and literature in a range of contexts. Combining cutting-edge research in cognitive, critical and pedagogical stylistics, *New Directions in Cognitive Grammar and Style* showcases the latest developments in this field and offers new insights into our experiences of literary and non-literary texts by drawing on current understandings of language and cognition.

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.

Using the framework of Edward Said's *Orientalism*, this work examines how Western rock and pop artists--particularly during the age of album rock from the 1970s through the 1990s--perpetuated long-held stereotypes of Japan in their direct encounters with the country and in songs and music videos with Japanese content.

Since the 1960s, British progressive rock band Jethro Tull has pushed the technical and compositional boundaries of rock music by infusing its musical output with traditions drawn from classical, folk, jazz, and world music. The release of *Thick as a Brick* (1972) and *A Passion Play* (1973) won the group legions of new followers and topped the Billboard charts in the United States, among the most unusual albums ever to do so. Tim Smolko explores the large-scale form, expansive instrumentation, and complex arrangements that characterize these two albums, each composed of one continuous song. Featuring insights from Ian Anderson and in-depth musical analysis, Smolko discusses the band's influence on popular culture and why many consider *Thick as a Brick* and *A Passion Play* to be two of the greatest concept albums in rock history.

*Radiohead and the Global Movement for Change* examines the work of the British group Radiohead, focusing particularly on their landmark recording *OK Computer* (1997). This book studies the band's exploration of the crucial issues surrounding contemporary technological development and 'musical hermeneutics' with the media ecology perspective.

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