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Radiohead And The Resistant Concept

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.

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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

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 ...

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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 Marianne Tatom Letts
Article in Music Reference Services Quarterly 14(1-2):66-67 · January 2011 with 22 Reads

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Review of "Radiohead and the Resistant Concept Album: How to Disappear Completely" by Marianne Tatom Letts

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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'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 ...

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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," [...]

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