

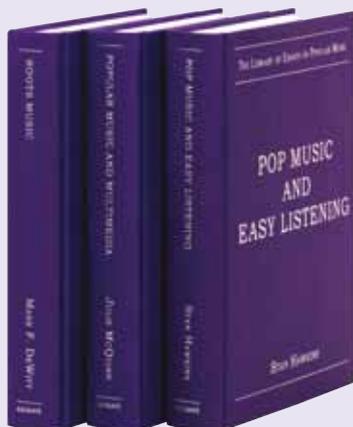
The Library of Essays on Popular Music

Series Editor: **Allan Moore**

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The Library of Essays on Popular Music



Popular music has become not only one of the most lucrative spheres of human activity, but also one of the most influential on the identities of individuals and communities. Popular music matters, and it matters to many people, people we can only partially understand if we do not understand their music.

In the light of this phenomenon the academic study of popular music has become universally established as an active discipline at university level and this timely series brings together the fruits of recent teaching and research in this field. It makes overt recognition of the fact that the study of popular music is necessarily inter-disciplinary and addresses issues as diverse as: the popular music industry and its institutions; aspects of the history of genres; issues in the theories and methodologies of study and practice; questions of the ontologies and hermeneutics of particular musics; the varying influence of different waves of technological development; the ways markets and audiences are constructed, reproduced and reached; and aspects of the repertory without which there would be no popular music to study.

The eight volumes in this series span the range of the world's popular music genres from rap, hip hop, soul and jazz, to roots, electronica, dance and club music. Each volume editor has contributed an introductory essay which constitutes a broad overview of the specific group of genres, and made a selection of the most important and influential published articles, papers and other relevant material. Taken together, these volumes offer an invaluable resource for the study of popular music today in all its forms.

Jazz

Edited by **Tony Whyton**,
University of Salford, UK

The Library of Essays on Popular Music

This collection of articles engages with issues that are central to the changing discourse of jazz in popular culture. The volume includes studies of specific scenes, artists and periods from jazz history, as well as studies of broader aspects of musical discourse such as ontological considerations, the politics of canon formation, and issues of representation and international perspectives.

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Part I History, Canon and the Politics of the Popular:

Is jazz popular music?, *Simon Frith*; Hear me talkin' to ya: problems of jazz discourse, *Bruce Johnson*; Cultural dialogics and jazz: a White historian signifies, *Gary Tomlinson*; Marsalis and Baraka: an essay in comparative cultural discourse, *Lee B. Brown*; Struggling with jazz, *Scott DeVeaux*; Free jazz in the classroom: an ecological approach to music education, *David Borgo*; Deconstructing the jazz tradition: the 'subjectless subject' of new jazz studies, *Sherrie Tucker*.

Part II Representations, People, Repertoire:

White face, Black voice: race, gender, and region in the music of the Boswell Sisters, *Laurie Stras*; Charlie Parker and popular music, *Brian Priestley*; The sound world of Art Tatum, *David Horn*; Out of notes: signification, interpretation, and the problem of Miles Davis, *Robert Walser*; A question of standards: My Funny Valentine and musical intertextuality, *Alan Stanbridge*; Doubtfulness and jazz improvisation: irony, parody, and ethnomusicology, *Ingrid Monson*; Style and the improvised in Keith Jarrett's solo concerts, *Peter Elsdon*; Four for Trane: jazz and the disembodied voice, *Tony Whyton*; Regendering jazz: Ornette Coleman and the New York jazz scene in the late 1950s, *David Ake*.

Part III Reception, Scenes, Global Perspectives:

Stars of David and sons of Sicily: constellations beyond the canon in early New Orleans jazz, *Bruce Boyd Raeburn*; A critical reassessment of the reception of early jazz in Britain, *Catherine Parsonage*; Making jazz French: the reception of jazz music in Paris, 1927–1934, *Jeffrey H. Jackson*; Jammin' on the jazz frontier: the Japanese jazz community in interwar Shanghai, *E. Taylor Atkins*; Concert and dance: the foundations of Black jazz in South Africa between the 20s and the early 40s, *Christopher Ballantine*; Jazz Britannia: mediating the story of British jazz on television, *Tim Wall* and *Paul Long*.

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Pop Music and Easy Listening

Edited by **Stan Hawkins**,
University of Oslo, Norway

The Library of Essays on Popular Music

What defines pop music? Why do we consider some styles as easier listening than others? This collection of essays by a group of international scholars shows how academics have responded to questions such as these within pop criticism over the last twenty-five years. The intellectual perspectives on offer present the inter-disciplinary aspects of studying music and form a snapshot of some of the authorial voices that have shaped the specific subject matter of pop criticism within the broader field of popular music studies.

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Part I Aesthetics and Authenticity:

'Sing it for me': posthuman ventriloquism in recent popular music, *Joseph Auner*; Art versus technology: the strange case of popular music, *Simon Frith*; Pearls and swine: the intellectuals and the mass media, *Simon Frith* and *Jon Savage*; Remodeling Britney Spears: matters of intoxication and mediation, *Stan Hawkins* and *John Richardson*; The production of success: an anti-musicology of the pop song, *Antoine Hennion*; In excess? Body genres, 'bad' music, and the judgment of audiences, *Leslie M. Meier*; Hits and misses: crafting a pop single for the top-40 market in the 1960s, *Robert Toft*.

Part II Groove, Sampling and Production:

Frank Sinatra: the television years 1950–1960, *Albert Auster*; Mediating music: materiality and silence in Madonna's 'Don't Tell Me', *Anne Danielsen* and *Arnt Maasø*; Sample and hold: pop music in the digital age of reproduction, *Andrew Goodwin*; 'Caught in a whirlpool of aching sound': the production of dance music in Britain in the 1920s, *Mark Hustwitt*; Spice world: constructing femininity the popular way, *Dafna Lemish*; Modelling the groove: conceptual structure and popular music, *Lawrence M. Zbikowski*.

Part III Subjectivity, Ethnicity and Politics:

Like a virgin-mother? Materialism and maternalism in the songs of Madonna, *Barbara Bradby*; 'That ill, tight sound': telepresence and biopolitics in post-Timbaland rap production, *Dale Chapman*; Sex, pulp and critique, *Eric F. Clarke* and *Nicola Dibben*; Pop and the nation-state: towards a theorisation, *Martin Cloonan*; Believe? Vocoders, digitalized female identity and camp, *Kay Dickinson*; Music and Canadian nationhood post 9/11: an analysis of Music Without Borders: Live, *Susan Fast* and *Karen Pegley*; Black pop songwriting 1963–1966: an analysis of US top 40 hits by Cooke, Mayfield, Stevenson, Robinson, and Holland-Dozier-Holland, *Jon Fitzgerald*; 'A fifth of Beethoven': disco, classical music, and the politics of inclusion, *Ken McLeod*; 'The digital won't let me go': constructions of the virtual and the real in Gorillaz' *Clint Eastwood*, *John Richardson*; Navigating the 'channel': recent scholarship on African-American popular music, *David Sanjek*; Prince as queer poststructuralist, *Robert Walser*.

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Series Editor: **Allan Moore**,

Professor of Popular Music in the Department of Music and Sound Recording at the University of Surrey, UK

Rock Music

Edited by **Mark Spicer**,
City University of New York, USA

The Library of Essays on Popular Music

This volume gathers together twenty articles from among the best scholarly writing on rock music published in academic journals over the past two decades. These diverse essays reflect the wide range of approaches that scholars in various disciplines have applied to the study of rock and provide an overview of the current state of research in the field of rock music.

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Part I Histories, Aesthetics, and Ideologies:

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Part II Sounds, Structures and Styles:

The melodic-harmonic 'divorce' in rock, *David Temperley*; Triadic modal and pentatonic patterns in rock music, *Nicole Biamonte*; Transformation in rock harmony: an explanatory strategy, *Christopher Doll*; (Ac)cumulative form in pop-rock music, *Mark Spicer*; The persona-environment relation in recorded song, *Allan F. Moore*; Every inch of my love: Led Zeppelin and the problem of cock rock, *Steve Waksman*; Examining rhythmic and metric practices in Led Zeppelin's musical style, *John Brackett*; Bob Dylan and Jimi Hendrix: juxtaposition and transformation *All Along the Watchtower*, *Albin Zak*; The learned vs. the vernacular in the songs of Billy Joel, *Walter Everett*; Text, sound, and identity in Korn's *Hey Daddy*, *Jonathan Pieslak*.

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Popular Music and Multimedia

Edited by **Julie McQuinn**,
Lawrence University, USA

The Library of Essays on Popular Music

The focus of this collection of essays is the powerful interaction between popular music and multimedia: film, television, music video and video games. Written by a diverse group of scholars and published within the last fifteen years, the essays examine new theories and methodologies and offer opportunities for thinking across disciplines, media and hierarchies. The volume also expands the arena within which we can explore the ever-increasing and mutually affective ways that popular music and other media intertwine, reflecting and shaping perceptions, values and identities.

Contents:

Introduction: the productive potential of interactivity

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Part II Film:

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Part III Television:

'Reality goes pop!' Reality TV, popular music and narratives of stardom in Pop Idol, *Su Holmes*; Chewing gum for the ears: children's television and popular music, *Karen Lury*; In perfect harmony: popular music and cola advertising, *Bethany Klein*; It may look like a living room...: the musical number and the sitcom, *Robynn J. Stilwell*; *Ally McBeal*'s postmodern soundtrack, *Julie Brown*; Nostalgia, music and the television past revisited in American Dreams, *Faye Woods*.

Part IV Music Video:

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Part V Video Games:

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Roots Music

Edited by **Mark F. DeWitt**, University
of Louisiana at Lafayette, USA

The Library of Essays on Popular Music

This collection of leading articles on roots music covers a range of subjects from the accordion, balladry and blues to Bulgarian folk orchestras, flamenco, tex-mex music and zydeco. Published between 1974 and 2010 and featuring an introductory essay, the articles focus on the nexus between popular musics in North America and Europe and the traditional musics that have been their foundation, on both the real and imagined connections between the present and past.

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Electronica, Dance and Club Music

Edited by **Mark J. Butler**,
Northwestern University, USA

The Library of Essays on Popular Music

Discos, clubs and raves have been focal points for the development of new and distinctive musical and cultural practices over the past four decades. This volume presents the rich array of scholarship that has sprung up in response. Cutting-edge perspectives from a broad range of academic disciplines reveal the complex questions provoked by this musical tradition. The essays are contributed by an international group of scholars and cover a geographically and culturally diverse array of musical scenes.

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Part II The Body, the Spirit and (the Regulation of) Pleasure:

Sampling sexuality: gender, technology, and the body in dance music, *Barbara Brady*; The spiritual economy of nightclubs and raves: osho sannyasins as party promoters in Ibiza and Pune/Goa, *Anthony D'Andrea*; In defence of disco, *Richard Dyer*; Soundtrack to an uncivil society: rave culture, the criminal justice act and the politics of modernity, *Jeremy Gilbert*; In the empire of the beat: discipline and disco, *Walter Hughes*; 'I want to see all my friends at once': Arthur Russell and the queering of gay disco, *Tim Lawrence*; Sampling (hetero)sexuality: diva-ness and discipline in electronic dance music, *Susana Loza*; Dancing with desire: cultural embodiment in Tijuana's nortec music and dance, *Alejandro L. Madrid*; I feel love: disco and its discontents, *Tavia Nyong'o*; Electronic dance music culture and religion: an overview, *Graham St John*.

Part III Identities, Belongings, and Distinctions:

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Non-Western Popular Music

Edited by **Tony Langlois**, Mary Immaculate College,
University of Limerick, Ireland

The Library of Essays on Popular Music

This collection offers a diverse and contemporary overview of the research over the last few decades into the field of non-western pop. The articles highlight the broader themes that have, so far, shaped academic approaches to the subject, such as cultural politics, identity and the role of technology. The essays take different disciplinary approaches and include case studies from a wide range of 'non-Western' musical contexts, as well as ethnographic descriptions of musical practices and historical views of a musical 'scene' or even a single musician.

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Edited by **Richard Mook**, Arizona State University, USA

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