

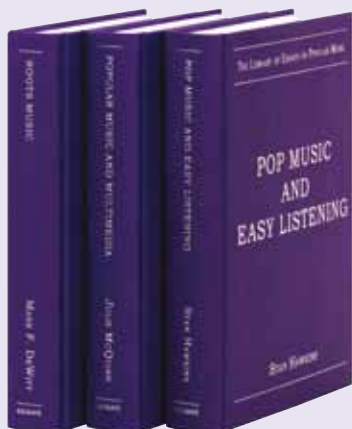
The Library of Essays on Popular Music

Series Editor: **Allan Moore**

NEW

8-Volume Reference series from Ashgate

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.

Contents:

Introduction

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*; Doubleteness 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*.

Name index.

Includes 22 previously published journal articles

August 2011 | 562 pages | Hardback | 978-0-7546-2951-1 | £150.00 / \$275.00

<http://www.ashgate.com/isbn/9780754629511>

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.

Contents:

Introduction

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*.

Name index.

Includes 24 previously published journal articles

September 2011 | 554 pages | Hardback | 978-0-7546-2952-8 | £150.00 / \$275.00

<http://www.ashgate.com/isbn/9780754629528>

ASHGATE
on twitter



Follow us and get the latest news and updates: twitter.com/AshgateRef

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.

Contents:

Introduction

Part I Histories, Aesthetics, and Ideologies:

Prolegomena to any aesthetics of rock music, **Bruce Baugh**; Fans and critics: Greil Marcus's *Mystery Train* as rock and roll history, **Mark Mazullo**; Synergies and reciprocities: the dynamics of musical and professional interaction between the Beatles and Bob Dylan, **Ian Inglis**; The hippie aesthetic: cultural positioning and musical ambition in early progressive rock, **John Covach**; Consuming nature: the Grateful Dead's performance of an anticommmercial counterculture, **Nadya Zimmerman**; The future is now... and then: sonic historiography in post-1960s rock, **Kevin Holm-Hudson**; Indie: the institutional politics and aesthetics of a popular music genre, **David Hesmondhalgh**; When women play the bass: instrument specialization and gender interpretation in alternative rock music, **Mary Ann Clawson**; All singers are dicks, **Deena Weinstein**; Intimacy and distance: on Stipe's queerness, **Fred Maus**.

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**.

Name index.

Includes 20 previously published journal articles

December 2011 | 504 pages | Hardback | 978-0-7546-2956-6 | £140.00 / \$250.00

<http://www.ashgate.com/isbn/9780754629566>

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

Part I Cross-Genre Analysis:

'In the air tonight': text, intertextuality and the construction of meaning, **Robynn J. Stilwell**.

Part II Film:

Pop, speed and the 'MTV aesthetic' in recent teen films, **Kay Dickinson**; Torture tunes: Tarantino, popular music and new Hollywood ultraviolence, **Lisa Coulthard**; Remembering pop: David Lynch and the sound of the '60s, **Mark Mazullo**; Polyphony and cultural expression: interpreting musical traditions in *Do the Right Thing*, **Victoria E. Johnson**; From the warehouse to the multiplex: techno and rave culture's reconfiguration of late 1990s sci-fi spectacle as musical performance, **Diana Sandars**; The music that Lola ran to, **Caryl Flinn**; Celluloid love songs: musical modus operandi and the dramatic aesthetics of romantic Hindi film, **Natalie Sarrazin**; The edge of seventeen: class, age and popular music in Richard Linklater's *School of Rock*, **Jeff Smith**.

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:

Subjective perspectives through word, image and sound: temporality, narrative agency and embodiment in the Dixie Chicks' video *Top of the World*, **Lori Burns** and **Jada Watson**; The kindest cut: functions and meanings of music video editing, **Carol Vernallis**; The erotic life of machines, **Steven Shaviro**; Too much, *Tatu* young: queering politics in the world of *Tatu*, **Sarah Kerton**.

Part V Video Games:

Grand Theft Auto? Popular music and intellectual property in video games, **Karen Collins**; Dancing machines: *Dance Dance Revolution*, cybernetic dance and musical taste, **Joanna Demers**; Jacking the dial: radio, race and place in *Grand Theft Auto*, **Kiri Miller**.

Name index.

Includes 22 previously published journal articles

October 2011 | 536 pages | Hardback | 978-0-7546-2961-0 | £150.00 / \$275.00

<http://www.ashgate.com/isbn/9780754629610>

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.

Contents:

Introduction

Part I Roots, Deconstructed:

The popular marketing of 'old ballads': the ballad revival and 18th-century antiquarianism reconsidered, **Dianne Dugaw**; Another history of bluegrass: the segregation of popular music in the United States, 1820-1900, **Allen Farnelo**; Analogies and differences in African-American musical cultures across the hemisphere: interpretive models and research strategies, **Gerhard Kubik**; Love and theft: the racial unconscious of blackface minstrelsy, **Eric Lott**; 'That wild Mercury sound': Bob Dylan and the illusion of American culture, **Barry Shank**.

Part II Roots, Experienced:

Zydeco/zarico: beans, blues and beyond, **Barry Jean Ancelet**; Sounding out the city: music and the sensuous production of place, **Sara Cohen**; Techniques of blues composition among Black folksingers, **David Evans**; Changing contexts for traditional dance music in Ireland: the rise of group performance practice, **Hazel Fairbairn**; 'A special kind of courtesy': action at a bluegrass festival jam session, **Michelle Kisliuk**; Composition, authorship, and ownership in flamenco, past and present, **Peter Manuel**; 'Funky drummer': New Orleans, James Brown and the rhythmic transformation of American popular music, **Alex Stewart**; Afro-American gospel music: a crystallization of the Black aesthetic, **Pearl Williams-Jones**; The significance of the relationship between Afro-American music and West African music, **Oly Wilson**.

Part III Offshoots:

Metaphors of power, metaphors of truth: the politics of music professionalism in Bulgarian folk orchestras, **Donna A. Buchanan**; Native American contemporary music: the women, **Beverly Diamond**; The jukebox of history: narratives of loss and desire in the discourse of country music, **Aaron A. Fox**; Searching for rockordion: the changing image of the accordion in America, **Marion S. Jacobson**; From rancho to jaiton: ethnicity and class in Texas-Mexican music (two styles in the form of a pair), **Manuel Peña**; Encounter with 'the others from within': the case of gypsy musicians in former Yugoslavia, **Svanibor Pettan**; The whole and the sum of the parts, or, how Cookie and the Cupcakes told the story of Apache history in San Carlos, **David Samuel**.

Name index.

Includes 21 previously published journal articles

October 2011 | 536 pages | Hardback | 978-0-7546-2962-7 | £150.00 / \$275.00

<http://www.ashgate.com/isbn/9780754629627>

**KEEP
INFORMED!**

Sign up to receive our FREE email update service:
AshgateUpdates@ashgatepublishing.com

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.

Contents:

Part I Production, Performance, and Aesthetics:

Conceptualizing rhythm and meter in electronic dance music, *Mark J. Butler*; The aesthetics of failure: 'post-digital' tendencies in contemporary computer music, *Kim Cascone*; When sound meets movement: performance in electronic dance music, *Pedro Peixoto Ferreira*; The disc jockey as composer, or, How I became a composing DJ, *Kai Fikentscher*; 'A pixel is a pixel. A club is a club': toward a hermeneutics of Berlin style DJ and VJ culture, *Sebastian Klotz*; On the process and aesthetics of sampling electronic music production, *Tara Rodgers*; Producing kwaito: nkosi sikelel' iAfrika after apartheid, *Gavin Steingo*; From refrain to rave: the decline of figure and the rise of ground, *Philip Tagg*.

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:

Post soul futurama: African American cultural politics and early Detroit techno, *Sean Albiez*; 'I want muscles': house music, homosexuality and masculine signification, *Stephen Amico*; Mr Mesa's ticket: memory and dance at the Body Positive T-dance, *Fiona Buckland*; The dancer from the dance: the musical and dancing crowds of clubbing, *Ben Malbon*; Genres, subgenres, sub-subgenres and more: Musical and social difference within electronic dance music communities, *Kembrew McLeod*; Shut up and dance: youth culture and changing modes of femininity, *Angela McRobbie*; Women and the early British rave scene, *Maria Pini*; The death of the dance party, *Kane Race*; Music tourism and factions of bodies, *Arun Saldanha*; Exploring the meaning of mainstream (or why Sharon and Tracy dance around their handbags), *Sarah Thornton*.

Name index.

Includes 28 previously published journal articles

December 2011 | c. 537 pages | **Hardback** | 978-0-7546-2965-8 | c. £145.00 / c. \$275.00

<http://www.ashgate.com/isbn/9780754629658>

Ordering Information:

Bookpoint Ltd, Ashgate Publishing Direct Sales,
130 Milton Park, Abingdon, Oxon, OX14 4SB, UK

Telephone: +44 (0)1235 827730

Fax: +44 (0)1235 400454

Email: ashgate@bookpoint.co.uk

Contact us:

Email: info@ashgatepublishing.com

Tel: +44 (0)1252 736600

Orders from North & South America:

Ashgate Publishing Company, PO Box 2225,
Williston, VT 05495-2225, USA

Telephone: +1 800 535-9544

Fax: +1 802 864-7626

Email: orders@ashgate.com

We endeavour to despatch all orders within 5 working days. In the event a product is not available, your order will be recorded and the product despatched as quickly as possible

Prices, publication dates and contents shown in this leaflet are correct at the time of going to press but are subject to change without notice. Details of forthcoming titles are necessarily provisional.

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.

Contents:

Part I Pop, Power and Identity:

Islam, The Turkish state and Arabesk, *Martin Stokes*; Starting from nowhere? Popular music in Cambodia after the Khmer Rouge, *Stephen Mamula*; Soccer, popular music and national consciousness in post-state-socialist Bulgaria, 1994-96, *Donna A. Buchanan*; Music and cultural politics: ideology and resistance in Singapore, *Lily Kong*; 'The morning of freedom rose up': Kurdish popular song and the exigencies of cultural survival, *Stephen Blum* and *Amir Hassanpour*; Saida Sulta/Danna International: transgender pop and the polysemiotics of sex, nation and ethnicity on the Israeli-Egyptian border, *Ted Swedenbourg*; Re-thinking 'Whiteness'? Identity, change and 'White' popular music in post-apartheid South Africa, *Christopher Ballantine*; Borderland pop: Arab Jewish musicians and the politics of performance, *Galit Saada-Orphir*.

Part II Global Perspectives:

Are we global yet? Globalist discourse, cultural formations and the study of Zimbabwean popular music, *Thomas Turino*; Interpreting world music: a challenge in theory and practice, *Jocelyne Guilbeaut*; Between globalisation and localisation: a study of Hong Kong popular music, *Wai-Chung Ho*; Hip Hop, Revolución! Nationalizing rap in Cuba, *Geoffrey Baker*; Bandirí music, globalization, and urban experience in Nigeria, *Brian Larkin*.

Part III Music Industries:

The cassette industry and popular music in North India, *Peter Manuel*; Recycling Indian film-songs: popular music as a source of melodies for North Indian folk musicians, *Scott Marcus*; Charisma's realm: fandom in Japan, *Christine Yano*; Cross-cultural perspectives in popular music: the case of Afghanistan, *John Baily*; Trends and taste in Japanese popular music: a case study of the 1982 Yamaha World Popular Music Festival, *Judith Ann Herd*; Popular music in Indonesia since 1998, in particular fusion, indie and Islamic music on video compact discs and the internet, *Bart Barendregt* and *Wim van Zantem*; 'The world is made by talk': female fans, popular music, and new forms of public sociality in urban Mali, *Dorothea E. Schulz*.

Part IV Historical Approaches:

Tom Jobim and the bossa nova era, *Suzel Ana Reily*; Haitian dance bands, 1915-1970: class, race, and authenticity, *Gage Averill*; You can't rid a song of its words: notes on the hegemony of lyrics in Russian rock songs, *Yngvar B. Steinholt*; The rise and generic features of Shanghai popular songs in the 1930s and 1940s, *Szu-Wei Chen*; Commerce, politics, and musical hybridity: vocalizing urban Black South African identity during the 1950s, *Lara Allen*.

Name index.

Includes 25 previously published journal articles

December 2011 | c. 614 pages | **Hardback** | 978-0-7546-2984-9 | c. £165.00 / c. \$325.00

<http://www.ashgate.com/isbn/9780754629849>

From Soul to Hip-Hop

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

October 2012 | c. 500 pages | **Hardback** | 978-0-7546-2950-4 | c. £140.00 / c. \$250.00

Buy the 8-volume set and save money!

Buying the 8-volume set is far more cost effective because the set price already includes a generous discount. You save a further 10% by ordering from our website www.ashgate.com

October 2012 | 8 Volumes | **Hardback** | 978-1-4094-2719-3 | c. £1000.00 / c. \$2000.00

<http://www.ashgate.com/isbn/9781409427193>

FORTHCOMING