

Ashgate Popular and Folk Music Series

ROUTLEDGE

Settling the Pop Score

Pop texts and identity politics



Stan Hawkins

Settling The Pop Score Pop Texts And Identity In Politics

James Thomas Sears



Settling The Pop Score Pop Texts And Identity In Politics:

Settling the Pop Score Stan Hawkins, 2017-07-05 The analysis of popular music forces us to rethink the assumptions that underpin our approaches to the study of Western music Not least it brings to the fore an idea that many musicologists still find uncomfortable that commercial production and consumption can be aligned with artistic authenticity Reading pop texts takes place through dialogue on many levels which as Stan Hawkins argues deals with how musical events are shaped by personal alliances between the artist and the recipient The need for a critical approach to evaluating popular music lies at the heart of this book Hawkins explores the relationships that exist between music spectatorship and aesthetics through a series of case studies of pop artists from the 1980s and 1990s Madonna Morrissey Annie Lennox the Pet Shop Boys and Prince represent the diversity of cultures identities and sexualities that characterised the start of the MTV boom Through the interpretation of aspects of the compositional design and musical structures of songs by these pop artists Hawkins suggests ways in which stylistic and technical elements of the music relate to identity formation and its political motivations Settling the Pop Score examines the role of irony and empathy the question of gender race and sexuality and the relevance of textual analysis to the study of popular music Interpreting pop music within the framework of musicology Hawkins helps us to understand the pleasure so many people derive from these songs

(Dis-)Orienting Sounds - Machtkritische Perspektiven auf populäre Musik Ralf von Appen, Mario Dunkel, 2019-10-21 Popul re Musik macht Angebote zur soziokulturellen Orientierung und Positionierung ihrer Hörerinnen Damit verbunden sind Machtstrukturen etwa im Verhältnis der Geschlechter der Generationen Ethnien oder sozialen Milieus die popul re Musik reproduzieren aber auch aufbrechen kann sodass Des oder Neuorientierungen entstehen können Die Beiträge dieses Bandes analysieren solche Prozesse kritisch und auf mehreren Ebenen vom Neosexismus in Indie Rock und feministischen Gegenstrategien über sexualisierte Afrika Bilder und osteurop ische Hardbass Szenen bis zum Entwurf posthumaner Welten in Videoclips Darüber hinaus werden Leitvorstellungen der Musikpädagogik hinterfragt und Vorschläge für methodologische Neuorientierungen der wissenschaftlichen Auseinandersetzung mit populärer Musik formuliert

Die Gitarrenverzerrung in der Rockmusik Jan-Peter Herbst, 2016 Das Thema Verzerrung fand trotz seiner Bedeutung für die Spielweise und Ausdruckshöhe der Rockgitarre bislang wenig Beachtung in der Musikwissenschaft und Popmusikforschung Die vorliegende experimentell analytische Studie begegnet dieser Forschungsücke indem musiktheoretische und klanganalytische Methoden mit Erkenntnissen aus der Musikpsychologie Akustik und Tontechnik kombiniert werden Befragungen und historische Nachzeichnungen technologisch-ästhetischer Entwicklungen ergänzen diese Perspektiven Das Buch richtet sich an Musik- und Kulturwissenschaftler und an Gitarristen

The Routledge Companion to Popular Music Analysis Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music

This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. Expanded approaches for popular music analysis is broadly defined as exploring the pitch class structures, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks; Technology and Timbre; Rhythm, Pitch, and Harmony; Form and Structure; Critical Frameworks; Analytical, Formal, Structural, and Political. With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, *The Routledge Companion to Popular Music Analysis: Expanding Approaches* offers nuanced and detailed perspectives that address the relationships between concert and popular music.

Oh Boy! Freya Jarman-Ivens, 2013-09-27. From Muddy Waters to Mick Jagger, Elvis to Freddie Mercury, Jeff Buckley to Justin Timberlake, masculinity in popular music has been an issue explored by performers, critics, and audiences. From the dominance of the blues singer over his woman to the sensitive singer-songwriter, popular music artists have adopted various gendered personae in a search for new forms of expression. Sometimes these roles shift as the singer ages, attitudes change, or new challenges on the pop scene arise; other times the persona hardens into a shell like a mask that the performer struggles to escape. *Oh Boy! Masculinities and Popular Music* is the first serious study of how forms of masculinity are negotiated, constructed, represented, and addressed across a range of popular music texts and practices. Written by a group of internationally recognized popular music scholars including Sheila Whiteley, Richard Middleton, and Judith Halberstam, these essays study the concept of masculinity in performance and appearance and how both male and female artists have engaged with notions of masculinity in popular music.

Cultural Seeds: Essays on the Work of Nick Cave Tanya Dalziel, Karen Welberry, 2016-05-13. Nick Cave is now widely recognized as a songwriter, musician, novelist, screenwriter, curator, critic, actor, and performer. From the band The Boys Next Door (1976-1980) to the spoken word recording *The Secret Life of the Love Song* (1998) to the recently acclaimed screenplay of *The Proposition* (2005) and the *Grinderman* project (2008), Cave's career spans thirty years and has produced a comprehensive and sometimes controversial body of work that has shaped contemporary alternative culture. Despite intense media interest in Cave, there have been remarkably few comprehensive appraisals of his work, its significance, and its impact on understandings of popular culture. In addressing this absence, the present volume is both timely and necessary. *Cultural Seeds* brings together an international range of scholars and practitioners, each of whom is uniquely placed to comment on an aspect of Cave's career. The essays collected here not only generate new ways of seeing and understanding Cave's contributions to contemporary culture but set up a dialogue.

between fields all too often separated in the academy and in the media Topics include Cave and the Presley myth the aberrant masculinity projected by The Birthday Party the postcolonial Australian ness of his humour his interventions in film and his erotics of the sacred These essays offer compelling insights and provocative arguments about the fluidity of contemporary artistic practice *Queering the Popular Pitch* Sheila Whiteley, Jennifer Rycenga, 2013-01-11 *Queering the Popular Pitch* is a new collection of 19 essays that situate queering within the discourse of sex and sexuality in relation to popular music This investigation addresses the changing debates within gay lesbian and queer discourse in relation to the dissemination of musical texts performance cultural production and sexual meaning situating music within the broader patterns of culture that it both mirrors and actively reproduces The collection is divided into four parts queering borders queer spaces hidden histories queer thoughts mixed media *Queering the Popular Pitch* will appeal to students of popular music Gay and Lesbian studies With case studies and essays by leading popular music scholars it provides insightful discourse in a growing field of musicological research *Rhythmus* Martin Pfeleiderer, 2006 **Musik - Frauen - Gender** Marion Gerards, Freia Hoffmann, 2006 Das Buchverzeichnis umfasst 4 400 Titel zum Themenkreis Musik Frauen Gender Es beinhaltet neben wissenschaftlichen Veröffentlichungen auch belletristische Darstellungen Erinnerungs- und sogenannte Fan-Literatur sowohl Dissertationen als auch Magister- und Examensarbeiten soweit ermittelbar Eine bedeutende Erweiterung gegenüber dem 1995 erschienenen und vergriffenen Buchverzeichnis *Frau und Musik* besteht in der Aufnahme von genderfokussierter Literatur von Komponisten und Interpreten aller Musikrichtungen Claudio Monteverdi ebenso wie Led Zeppelin oder Charles Mingus Auch die Beschränkung auf deutsch-englisch- oder französischsprachige Publikationen wurde aufgehoben Mit diesem neuen Buchverzeichnis möchten wir vielen MusikwissenschaftlerInnen MusikerInnen Studierenden und Bibliotheken ein nützliches Werkzeug an die Hand geben **Genus** Hadumod Bussmann, Renate Hof, 2005

Performing Class in British Popular Music Nathan Wiseman-Trowse, 2008-09-30 This new study of British popular music shows how it engages with class in mythical ways that allow audiences to perform class based identities Case studies on folk rock punk and indie rock show how this performance works and explore the implications for listeners and audiences

The Words and Music of Prince James E. Perone, 2008-04-30 An analysis of the songs recordings and influence of one of the most colorful and controversial American artists of the past quarter century New Books on Women and Feminism, 2003 Popular Music and Film Ian Inglis, 2003 The growing presence of popular music in film is one of the most exciting areas of contemporary research in film studies The changing roles and functions that such music performs the variety of ways in which it provides narrative aesthetic and commercial opportunities and the consequences of its increasing displacement of the traditional film score are among the most significant developments in recent cinema practice Written by an international group of academics and researchers the new essays in this volume seek to explore these issues and to locate them within their appropriate creative and organizational contexts Individually the chapter by chapter focus on specific

topics allows for close examination of particular debates collectively the book's overall analysis points to important changes in the production and consumption of both film and music

Notes Music Library Association, 2003 *Scottish Studies Review*, 2001 *Youth, Education, and Sexualities: K-Z* James Thomas Sears, 2005 Featuring more than 200 entries this work is an authoritative source for educators researchers and students seeking an understanding of lesbian gay bisexual and transgender LGBT youth This work examines policy practice and research concerning youth who are often the victims of bullying and harassment

The British National Bibliography Arthur James Wells, 2002 *A Different Story* Karl-Olof Edström, 2008 This book examines how aesthetics have been used over several centuries in both popular and art music It draws upon a broad spectrum of original sources and incorporates the work of writers outside the mainstream of established aesthetics discourse

Critical Essays in Popular Musicology Allan F. Moore, 2007 This reference work reproduces in facsimile form many of the most important and innovative journal articles and papers in the field along with an introductory overview by the editor Allan F Moore

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