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# Settling the Pop Score

Pop texts and identity politics



Stan Hawkins

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# Settling The Pop Score Pop Texts And Identity In Politics

**Stan Hawkins**



## **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 **The Routledge Research Companion to Popular Music**

**and Gender** Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs What can gender representations in musical performances mean Why are there strong links between gender sexuality and popular music The sound of the voice the mix the arrangement the lyrics and images all link our impressions of gender to music Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans and how tastes and preferences become associated with gender This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender The contributors are drawn from a range of disciplines including musicology sociology anthropology gender studies philosophy and media studies providing new reference points for studies in this interdisciplinary field Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working where the focus falls primarily on gender roles Amongst the innovative approaches taken up in this collection are queer performativity gender theory gay and lesbian agency the female pop celebrity masculinities transculturalism queering transgenderism and androgyny This Research Companion is required reading for scholars and teachers of popular music whatever their disciplinary background **The Ashgate Research Companion to Popular Musicology** Derek B.

Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of

contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

**Women, Camp, and Popular Culture** Katrin Horn, 2017-11-15 This innovative study claims camp as a critical yet pleasurable strategy for women s engagement with contemporary popular culture as exemplified by 30 Rock or Lady Gaga In detailed analyses of lesbian cinema postfeminist TV and popular music the book offers a novel take on its subject It defines camp as a unique mode of detached attachment which builds on affective intensity and emotional investment while strongly encouraging a critical edge

Britpop and the English Music Tradition Jon Stratton, 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts The genre of Britpop with its assertion of Englishness evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain It is usually argued that Britpop with its strident declarations of Englishness was a response to the dominance of grunge The contributors in this volume take a different point of view that Britpop celebrated Englishness at a time when British culture with its English hegemonic core was being challenged and dismantled It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time and into the cultural context of the last fifty years a time of fundamental revision of what it means to be British and English The book examines issues such as the historical antecedents of Britpop the subjectivities governing the performative conventions of Britpop the cultural context within which Britpop unfolded and its influence on the post Britpop music scene in the UK While Britpop is central to the volume discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century

**Transcultural Sound Practices** Carla J. Maier, 2020-02-06 Listening to the sound practices of bands and musicians such as the Asian Dub Foundation or M I A and spanning three decades of South Asian dance music production in the UK Transcultural Sound Practices zooms in on the concrete sonic techniques and narrative strategies in South Asian dance music and investigates sound as part of a wider assemblage of cultural technologies politics and practices Carla J Maier investigates how sounds from Hindi film music tunes or bhangra tracks have been sampled cut looped and manipulated thus challenging and complicating the cultural politics of sonic production Rather than conceiving of music as a representation of fixed cultures this book engages in a study of music that disrupts the ways in which ethnicity has been written into sound and investigates how transcultural sound practices generate new ways of thinking about culture

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 as exploring the pitch class structures form 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

**The Quest for the Melodic Electric Bass** Per Elias Drabløs, 2016-03-03 The double bass the preferred bass instrument in popular music during the 1960s was challenged and subsequently superseded by the advent of a new electric bass instrument From the mid 1960s and throughout the 1970s a melismatic and inconsistent approach towards the bass role ensued which contributed to a major change in how the electric bass was used in performance and perceived in the sonic landscape of mainstream popular music Investigating the performance practice of the new melodic role of the electric bass as it appeared and disappeared in the 1960s and 1970s the book turns to the number one songs of the American Billboard Hot 100 charts between 1951 and 1982 as a prime source Through interviews with players from this era numerous transcriptions elaborations of twenty bass related features are presented These are juxtaposed with a critical study of four key players who provide the case studies for examining the performance practice of the melodic electric bass This highly original book will be of interest not only to bass players but also to popular musicologists looking for a way to instigate methodological and theoretical discussions on how to develop popular music analysis

**Singing for Themselves** Patricia Spence Rudden, 2009-03-26 Singing for Themselves Essays on Women in Popular Music is a fresh look at a topic that has attracted increasing interest in recent years In this collection scholars from a number of disciplines look at various artists and movements and come to some new conclusions about the ways in which female artists have contributed to the past four decades of pop rock blues and punk From new looks at major artists Etta James Laura Nyro and Patti Smith to later figures Ferron Björk and Melissa Etheridge these chapters suggest new ways to view and hear music that is already part of our

culture Essays on the Indigo Girls Dixie Chicks and Destiny's Child prove that the girl groups tradition is alive and well but with additional new dimensions and a three essay section on Joan Jett and the Riot Grrrls phenomenon sheds new light on their implications for feminist artistic expression The final piece an annotated bibliography of academic writing on women in rock helps make this collection a useful addition to the library of students of popular music while the solid research and accessibility of the text make this a good choice for the general reader as well as the seasoned scholar If you think that adoration of certain pop music is a guilty pleasure not worthy of higher intellectual aspirations then *Singing For Themselves* offers absolution It's far from trivial to ponder the Tao of Canadian singer Ferron the classical allusions of Laura Nyro's lyrics the postfeminist booty shaking of Destiny's Child or the historical milieu that turned Jamesetta Hawkins into blues great Etta James Reading these essays made me want to go right back to the music feeling wiser yes but also validated in the desire to go as deep as any song or singer can take me Michele Kort author of *Soul Picnic The Music and Passion of Laura Nyro* and senior editor at *Ms* magazine I've read *Singing for Themselves Essays on Women in Popular Music* and am happy to provide an endorsement *Singing for Themselves* is a consistently interesting collection of new essays on women and popular music The collection is all the more welcome for being so current It mixes essays on recent phenomena such as electronic punk group Le Tigre and the Dixie Chicks stirring of political controversy with new perspectives on canonical figures like Patti Smith or Etta James The essays gathered here are written with clear commitments but all are marked by care and scholarly rigour I found the interdisciplinary breadth of *Singing for Themselves* refreshing new avenues for research are opened up here and new theoretical paradigms are explored Will Straw PhD Acting Director McGill Institute for the Study of Canada Associate Professor Department of Art History and Communication Studies Opening this book was like opening the door onto a surprise party Everyone I've ever wanted to meet was in there including myself Ferron

*The Routledge Companion to Popular Music History and Heritage* Sarah Baker, Catherine Strong, Lauren Istvandy, Zelmarie Cantillon, 2018-05-16 The Routledge Companion to Popular Music History and Heritage examines the social cultural political and economic value of popular music as history and heritage Taking a cross disciplinary approach the volume explores the relationship between popular music and the past and how interpretations of the changing nature of the past in post industrial societies play out in the field of popular music In depth chapters cover key themes around historiography heritage memory and institutions alongside case studies from around the world including the UK Australia South Africa and India exploring popular music's connection to culture both past and present Wide ranging in scope the book is an excellent introduction for students and scholars working in musicology ethnomusicology popular music studies critical heritage studies cultural studies memory studies and other related fields

**Musicological Identities** Jacqueline Warwick, 2017-07-05 No music scholar has made as profound an impact on contemporary thought as Susan McClary a central figure in what has been termed the new musicology In this volume seventeen distinguished scholars pay tribute to her work with essays addressing three approaches

to music that have characterized her own writings reassessing music's role in identity formation particularly regarding gender sexuality and race exploring music's capacity to define and regulate perceptions and experiences of time and advancing new modes of analysis more appropriate to those aspects and modes of musicking ignored by traditional methods Contributors include in overlapping categories many fellow pioneers current colleagues and former students and their essays like McClary's own work address a wide range of repertoires ranging from the established canon to a variety of popular genres The collection represents the generational arrival of the new musicology into full maturity dividing fairly evenly between pre eminent scholars of music and a group of younger scholars who have already made their mark in significant ways But the collection is also and fundamentally interdisciplinary in nature in active conversation with such fields as history anthropology philosophy aesthetics media studies film music studies dramatic criticism women's studies and cultural studies

**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 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

**Dark Side of the Tune: Popular Music and Violence** Professor Bruce Johnson, Professor Martin Cloonan, 2013-01-28 Written against the academically dominant but simplistic romanticization of popular music as a positive force this book focuses on the dark side of the subject It is a pioneering examination of the ways in which popular music has been deployed in association with violence ranging from what appears to be an incidental relationship to one in which music is explicitly applied as an instrument of violence A preliminary overview of the physiological and cognitive foundations of sounding hearing which are distinctive within the sensorium discloses in particular their potential for organic and psychic violence The study then elaborates working definitions of key terms including the vexed idea of the popular for the purposes of this investigation and provides a historical survey of examples of the nexus between music and violence from pre Biblical times to the late nineteenth century The second half of the book concentrates on the modern era marked in this case by the emergence of technologies by which music can be electronically augmented generated and disseminated beginning with the advent of sound recording from the 1870s and proceeding to audio internet and other contemporary audio technologies Johnson and Cloonan argue that these technologies have transformed the

potential of music to mediate cultural confrontations from the local to the global particularly through violence The authors present a taxonomy of case histories in the connection between popular music and violence through increasingly intense forms of that relationship culminating in the topical examples of music and torture including those in Bosnia Darfur and by US forces in Iraq and Guantamo Bay This however is not simply a succession of data but an argumentative synthesis Thus the final section debates the implications of this nexus both for popular music studies itself and also in cultural policy and regulation the ethics of citizenship and arguments about human rights

**Parody in the Age of Remix** Ragnhild Brøvig, 2023-06-27 The art of mashup music its roots in parody and its social and legal implications Parody needn't recognize copyright but does an algorithm recognize parody The ever increasing popularity of remix culture and mashup music where parody is invariably at play presents a conundrum for internet platforms with their extensive automatic algorithmic policing of content Taking a wide ranging look at mashup music the creative and technical considerations that go into making it the experience of play humor enlightenment and beauty it affords and the social and legal issues it presents Parody in the Age of Remix offers a pointed critique of how society balances the act of regulating art with the act of preserving it In several jurisdictions national and international parody is exempted from copyright laws Ragnhild Brøvig contends that mashups should be understood as a form of parody and thus be protected from removal from hosting platforms Nonetheless current copyright related content moderation regimes relying on algorithmic detection and automated decision making frequently eliminate what might otherwise be deemed gray area content to the detriment of human listeners and especially artists Given the inaccuracy of takedowns Parody in the Age of Remix makes a persuasive argument in favor of greater protection for remix creativity in the future but it also suggests that the content moderation challenges facing mashup producers and other remixers are symptomatic of larger societal issues

Cultural Seeds: Essays on the Work of Nick Cave Tanya Dalziel, 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 *Digital Signatures* Ragnhild Brøvig, Anne Danielsen, 2023-10-31 How sonically distinctive digital signatures including reverb glitches and autotuning affect the aesthetics of popular music analyzed in works by Prince Lady Gaga and others Is digital production killing the soul of music Is Auto Tune the nadir of creative expression Digital technology has changed not only how music is produced distributed and consumed but also equally important but not often considered how music sounds In this book Ragnhild Brøvig and Anne Danielsen examine the impact of digitization on the aesthetics of popular music They investigate sonically distinctive digital signatures musical moments when the use of digital technology is revealed to the listener The particular signatures of digital mediation they examine include digital reverb and delay MIDI and sampling digital silence the virtual cut and paste tool digital glitches microrhythmic manipulation and autotuning all of which they analyze in specific works by popular artists Combining technical and historical knowledge of music production with musical analyses aesthetic interpretations and theoretical discussions Brøvig and Danielsen offer unique insights into how digitization has changed the sound of popular music and the listener's experience of it For example they show how digital reverb and delay have allowed experimentation with spatiality by analyzing Kate Bush's Get Out of My House they examine the contrast between digital silence and the low tech noises of tape hiss or vinyl crackle in Portishead's Stranger and they describe the development of Auto Tune at first a tool for pitch correction into an artistic effect citing work by various hip hop artists Bon Iver and Lady Gaga

**Understanding Popular Music Culture** Roy Shuker, 2012-11-12 Written specifically for students this introductory textbook explores the history and meaning of rock and popular music Roy Shuker's study provides an accessible and comprehensive introduction to the production distribution consumption and meaning of popular music and examines the difficulties and debates which surround the analysis of popular culture and popular music This heavily revised and updated third edition includes new case studies on the iPod downloading and copyright the impact of technologies including on line delivery and the debates over MP3 and Napster new chapters on music genres cover songs and the album canon as well as music retail radio and the charts case studies and lyrics of artists such as Robert Johnson The Who Fat Boy Slim and The Spice Girls a comprehensive discography suggestions for further reading listening and viewing and a directory of useful websites With chapter related guides to further reading listening and viewing a glossary and a timeline this textbook is the ideal introduction for students

**Too Much Too Young** Sheila Whiteley, 2013-10-18 Too Much Too Young investigates how age and gender have shaped the careers and images of pop music stars examining the role of youth and youthfulness in pop music through a series of themed case studies Whiteley begins by investigating the exploitation of child stars such as Brenda Lee and Michael Jackson offering a psychoanalytic reading of the relationship between child star and oppressive manager and looks at the current glut of boy and girl bands and stars in the mold of Britney Spears to examine the continuing fatal attraction of stardom for adolescents Whiteley then considers the star images of female singer songwriters Kate Bush Tori

Amos and Bjork whose little girl voices and characterization by the media suggests a girlish femininity which is often at odds with the intentions of their musical output She then moves on to explore the rock pop divide as it affects the image of male performers considering why male stars usually fall into the category of wild boys such as Kurt Cobain or Jim Morrison or nice boys like Cliff Richard The Monkees and Wham Whiteley ends by asking what happens to stars who set so much store by manipulations of youthfulness when they begin to age and points to stars like Robbie Williams Kylie Minogue and Cher to demonstrate that it is possible to achieve iconic pop status even without dying young **Morrissey** Gavin Hopps,2009-06-26 Examines the career of the British pop star from his days as the lead singer of The Smiths through his successful solo career and explores the complex attitudes and perspectives expressed in his lyrics **Aesthetics of Music** Stephen Downes,2014-06-27 Aesthetics of Music Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

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