Analyzing Popular Music

How do we 'know' music? We perform it, we compose it, we sing it in the shower, we cook, sleep and dance to it. Eventually we think and write about it. This book represents the culmination of such shared processes. Each of these essays, written by leading writers on popular music, is analytical in some sense, but none of them treats analysis as an end in itself. The book presents a wide range of genres (rock, dance, TV soundtracks, country, pop, soul, easy listening, Turkish Arabesk) and deals with issues as broad as methodology, modernism, postmodernism, Marxism and communication. It aims to encourage listeners to think more seriously about the 'social' consequences of the music they spend time with and is the first collection of such essays to incorporate contextualization in this way.

ALLAN F. MOORE is Professor of Popular Music and Head of the Department of Music and Sound Recording at the University of Surrey. He is author of Rock: The Primary Text and editor of The Cambridge Companion to Blues and Gospel Music. He is also co-editor of the journals Popular Music and Twentieth-Century Music.
Contents

Acknowledgement [vi]
Contributors [vii]
1 Introduction [1]
Allan F. Moore
2 Popular music analysis: ten apothegms and four instances [16]
Robert Walser
3 From lyric to anti-lyric: analyzing the words in pop song [39]
Dai Griffiths
4 The sound is ‘out there’: score, sound design and exoticism in
The X-Files [60]
Robynn J. Stilwell
5 Feel the beat come down: house music as rhetoric [80]
Stan Hawkins
6 The determining role of performance in the articulation of meaning:
the case of ‘Try a Little Tenderness’ [103]
Rob Bowman
7 Marxist music analysis without Adorno: popular music and urban
geography [131]
Adam Krims
8 Jethro Tull and the case for modernism in mass culture [158]
Allan F. Moore
9 Pangs of history in late 1970s new-wave rock [173]
John Covach
10 Is anybody listening? [196]
Chris Kennett
11 Talk and text: popular music and ethnomusicology [218]
Martin Stokes
Bibliography [240]
Discography [258]
Film/Videography [260]
Index [261]
Acknowledgement

Permission to quote the REM song 'Nightswimming' is gratefully acknowledged from Warner-Chappell.
Contributors

ALLAN F. MOORE is Professor of Popular Music and Head of the Department of Music and Sound Recording at the University of Surrey. Author of Rock: The Primary Text (2nd edn 2001) and The Beatles: Sgt. Pepper's Lonely Hearts Club Band (1997), he has published articles on Yes, U2, Big Country, the Beatles, Frank Zappa, rock music theory and musical modernism and has contributed extensively to the revised New Grove. He is a joint editor of Popular Music and is on the editorial board of Popular Musicology.

ROB BOWMAN is the author of Soulsville USA: The Story of Stax Records which won the 1998 ASCAP-Deems-Taylor and ARSC Awards for Excellence in Music Research. In 1996 he won the Grammy in the ‘Best Album Notes’ category for the monograph accompanying the ten-CD box The Complete Stax/Volt Singles vol. 3, which he also co-produced. In the past ten years he has compiled and written liner notes for more than 100 CD reissues. He is Associate Professor of Music at York University, Toronto.

JOHN COVACH is Associate Professor of Music at the University of North Carolina at Chapel Hill. Co-editor of Understanding Rock (1997), he has also edited special issues of Contemporary Music Review and has written widely, particularly on Progressive Rock and on the philosophy of music.

DAI GRIFFITHS is Principal Lecturer in Music at Oxford Brookes University. He has published articles on songs by John Cale, Bob Dylan, Michelle Shocked, Bruce Springsteen and Anton Webern. Other recent papers have included book chapters on cover versions and on the history of pop music since punk.

STAN HAWKINS is Associate Professor of Musicology at the Department of Music and Theatre, University of Oslo, where he teaches courses in popular music. In addition to his book, Settling the Pop Score: Pop Texts and Identity (2002) he has published numerous articles and chapters in
contributors

the field of popular music studies. He is currently chief editor of Popular Musicology Online and the Norwegian chair for the Nordic Branch of IASPM (International Association for the Study of Popular Music).

CHRIS KENNETT includes among his research interests pop music sociology, the cognition, perception and analysis of music in retail environments, and film music theory, in addition to his long-held interest in pitch-class set theory. He has taught at the Universities of Bristol, Reading, Nottingham, Exeter, Thames Valley and at Goldsmith’s College, and is currently Researcher in Sound Media at the University of Westminster. He writes for journals including Music Analysis, Popular Music and Computer Music Journal.

ADAM KRIMS is Associate Professor of Music and Director of the Institute for Popular Music at the University of Alberta. Author of Rap Music and the Poetics of Identity (2000) and editor of Music/Ideology: Resisting the Aesthetic (1998), he has published numerous essays and articles on music, Marxism, urban geography and cultural theory.

ROBYNN J. STILWELL is Assistant Professor of Music at Georgetown University. Her main research interests lie in music as cultural text and in the interaction of music and movement. She has published on topics as diverse as Phil Collins, Die Hard and Torvill and Dean, and has recently edited a special issue of Popular Music and Society dealing with popular music and national and ethnic identities in the wake of recent political change. She is currently working on a book, Recontextualizing Music: The Use of Pre-existing Music in Film.

ROBERT WALSER is Professor and Chair of the Musicology Department in the University of California at Los Angeles. He is the author of *Running with the Devil: Power, Gender and Madness in Heavy Metal Music* (1993), which won the Irving Lowens Award for distinguished scholarship in American music, and *Keeping Time: Readings in Jazz History* (1999). A recipient of NEH, ACLS, and Whiting Foundation Fellowships, he is co-editor of the Music/Culture series at Wesleyan University Press, and former editor of *American Music*. 