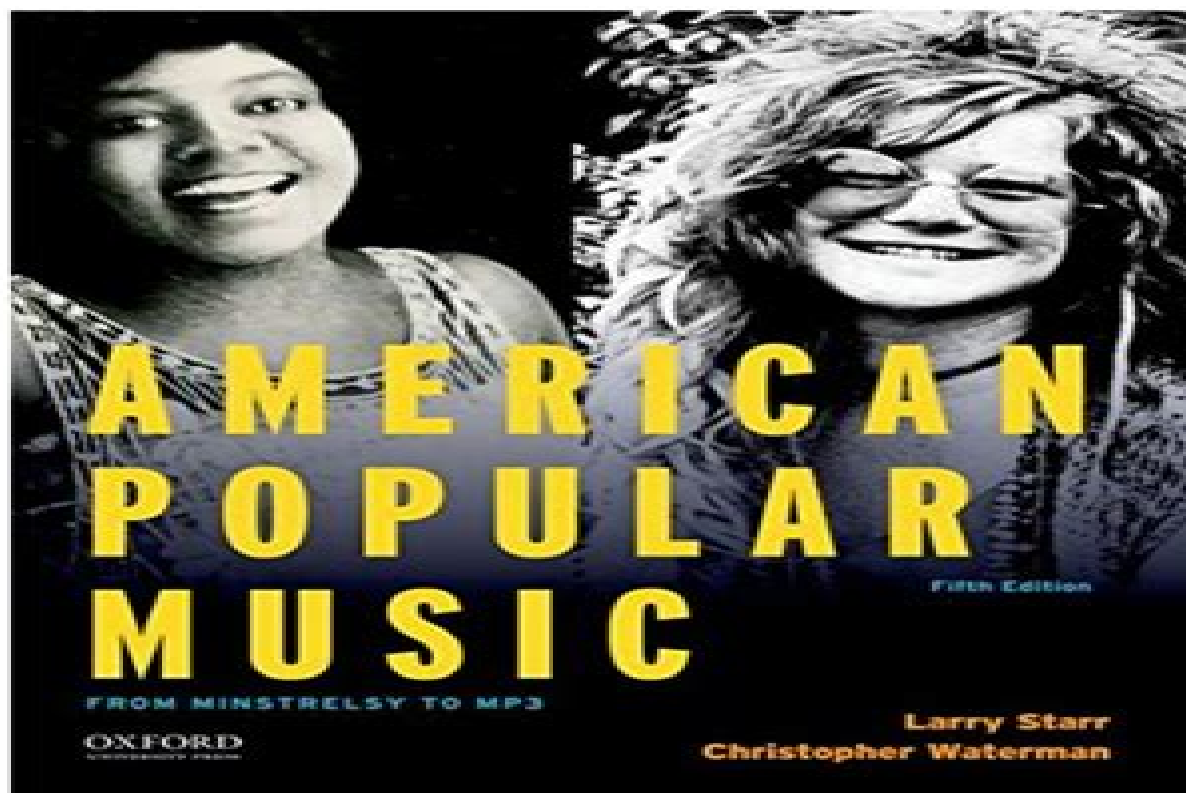


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Song Interpretation in 21st-Century Pop Music Ralf von Appen, André Doehring, Allan F. Moore, 2016-03-03 Existing books on the analysis of popular music focus on theory and methodology and normally discuss parts of songs briefly as examples. The impression often given is that songs are being chosen simply to illuminate and exemplify a theoretical position. In this book the obverse is true: songs take centre stage and are given priority. The authors analyse and interpret them intensively from a variety of theoretical positions that illuminate the song. Thus methods and theories have to prove their use value in the face of a heterogeneous contemporary repertoire. The book brings together researchers from very different cultural backgrounds and encourages them to compare their different hearings and to discuss the ways in which they make sense of specific songs. All songs analysed are from the new millennium, most of them not older than three years. Because the most widely popular styles are too often ignored by academics, this book aims to shed light on how million sellers work musically. Therefore it encompasses a broad palette, highlighting mainstream pop (Lady Gaga, Ke\$ha, Lucenzo, Amy McDonald) but also accounting for critically acclaimed indie styles (Fleet Foxes, Death Cab for Cutie, PJ Harvey, R. B. Destiny's Child, Janelle Monáe), popular hard rock (Kings of Leon, Rammstein) and current electronic music (Andrés Birkby). By concentrating on 13 well-known songs, this book offers some model analyses that can very easily be studied at home or used in seminars and classrooms for students of popular music at all academic levels.

Issues in African American Music Portia Maultsby, Mellonee Burnim, 2016-10-26 *Issues in African American Music: Power, Gender, Race, Representation* is a collection of twenty-one essays by leading scholars surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present and from classical music to hip hop, this wide-ranging volume provides a nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

Over and Over Olivier Julien, Christophe Levaux, 2018-02-22 From the Tin Pan Alley 32-bar form through the cyclical forms of modal jazz to the more recent accumulation of digital layers, beats and breaks in Electronic Dance Music, repetition as both an aesthetic disposition and a formal property has stimulated a diverse range of genres and techniques. From the angles of musicology, psychology, sociology, and science and technology, *Over and Over* reassesses the complexity connected to notions of repetition in a variety of musical genres. The first edited volume on repetition in 20th and 21st century popular music, *Over and Over* explores the wide-ranging forms and use of repetition from large repetitive structures to micro repetitions in relation to both specific and large-scale issues and contexts. The book brings together a selection of

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American Popular Music Larry Starr, 2007 American Popular Music Larry Starr, 2003 **American Popular Music** Larry Starr, 2010 *Panorama of American Popular Music* David Ewen, Prentice Hall, 1968 **The Way to Tin Pan Alley** Nicholas E. Tawa, 1990 This book analyzes the place of popular music in American culture from 1866 to 1910 and the way in which it reflected American values Tawa has examined over 1000 songs the methods of their composition publication and performance and how they were received by the public He contends that many of these songs though light in character measure up to the highest standards of musical craftsmanship and invention Songs of America David Ewen, 1947

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