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UNDERSTANDING ROCK

ESSAYS IN MUSICAL ANALYSIS

Oxford University Press *Amid the recent increase in scholarly attention to rock music, Understanding Rock stands out as one of the first books that subjects diverse aspects of the music itself to close and sophisticated analytical scrutiny. Written by some of the best young scholars in musicology and music theory, the essays in this volume use harmonic, melodic, rhythmic, formal, and textual approaches in order to show how and why rock music works as music. Topics of discussion include the adaptation of blues and other styles to rock; the craft of songwriting; techniques and strategies of improvisation; the reinterpretation of older songs; and the use of the recording studio as a compositional tool. A broad range of styles and groups is covered, including Yes, the Beach Boys, Cream, k.d. lang, Paul Simon, Jimi Hendrix, and the Grateful Dead.*

UNDERSTANDING ROCK : ESSAYS IN MUSICAL ANALYSIS

ESSAYS IN MUSICAL ANALYSIS

Oxford University Press, USA

THE FOUNDATIONS OF ROCK

FROM "BLUE SUEDE SHOES" TO "SUITE: JUDY BLUE EYES"

OUP USA *This is a comprehensive introduction to the inner workings of rock music. Everett takes readers through all aspects of the music and its lyrics, leading fans and listeners to new insights and new ways to develop their own interpretations of the aural landscapes of their lives.*

ROCK MUSIC

Routledge *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, from those that address mainly the historical, sociological, cultural and technological factors that gave rise to this music, to those that focus primarily on analysis of the music itself. This collection of articles, some of which are now out of print or otherwise difficult to access, provides an overview of the current state of research in the field of rock music, and includes an introduction which contributes to the ongoing debate over the distinction (or lack thereof) between rock and pop.*

CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD PART 1 MEDIA, INDUSTRY, SOCIETY

A&C Black *The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.*

THE MUSICAL LANGUAGE OF ROCK

Oxford University Press *In all of the books about rock music, relatively few focus on the purely musical dimensions of the style: dimensions of harmony and melody, tonality and scale, rhythm and meter, phrase structure and form, and emotional expression. The Musical Language of Rock puts forth a new, comprehensive theoretical framework for the study of rock music by addressing each of these aspects. Eastman music theorist and cognition researcher David Temperley brings together a conventional music-analytic approach with statistical corpus analysis to offer an innovative and insightful approach to the genre. With examples from across a broadly defined rock idiom encompassing everything from the Beatles to Deep Purple, Michael Jackson to Bonnie Raitt, The Musical Language of Rock shows how rock musicians exploit musical parameters to achieve aesthetic and expressive goals—for example, the manipulation of expectation and surprise, the communication*

of such oppositions as continuity/closure and tension/relaxation, and the expression of emotional states. A major innovation of the book is a three-dimensional model of musical expression-representing valence, energy, and tension-which proves to be a powerful tool for characterizing songs and also for tracing expressive shifts within them. The book includes many musical examples, with sound clips available on the book's website. The *Musical Language of Rock* presents new insights on the powerful musical mechanisms which have made rock a hallmark of our contemporary musical landscape.

CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD

PERFORMANCE AND PRODUCTION. VOLUME II

A&C Black *'This is an extraordinary achievement and it will become an absolutely vital and trusted resource for everyone working in the field of popular music studies. Even more broadly, anyone interested in popular music or popular music culture more generally will enjoy - and find many uses for - the wealth of information and insight captured in this volume.'* Lawrence Grossberg, Morris Davis Professor of Communication Studies and Cultural Studies, University of North Carolina at Chapel Hill *The first comprehensive reference work on popular music of the world Contributors are the world's leading popular music scholars Includes extensive bibliographies, discographies, sheet music listings and filmographies. Popular music has been a major force in the world since the nineteenth century. With the advent of electronic and advanced technology it has become ubiquitous. This is the first volume in a series of encyclopedic works covering popular music of the world. Consisting of some 500 entries by 130 contributors from around the world. Entries range between 250 and 5000 words, and is arranged in two Parts: Part 1: Social and Cultural Dimensions, covering the social phenomena of relevance to the practice of popular music. Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided. For more information visit the website at: www.continuumpopmusic.com*

THE ROUTLEDGE COMPANION TO POPULAR MUSIC ANALYSIS

EXPANDING APPROACHES

Routledge *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.

EXPRESSION IN POP-ROCK MUSIC

A COLLECTION OF CRITICAL AND ANALYTICAL ESSAYS

Taylor & Francis *First published in 2000*

POPULAR MUSIC THEORY AND ANALYSIS

A RESEARCH AND INFORMATION GUIDE

Taylor & Francis *Popular Music Theory and Analysis: A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music. This annotated bibliography is an exhaustive catalog of music-theoretical and musicological works that is searchable by subject, genre, and song title. It will support emerging scholarship and inquiry for future research on popular music.*

UNDERSTANDING POPULAR MUSIC

Routledge *Understanding Popular Music is a comprehensive introduction to the history and meaning of popular music. It begins with a critical assessment of the different ways in which popular music has been studied and the difficulties and debates which surround the analysis of popular culture and popular music. Drawing on the recent work of music scholars and the popular music press, Shuker explores key subjects which shape our experience of music, including music production, the music industry, music policy, fans, audiences and subcultures, the musician as 'star', music journalism, and the reception and consumption of popular music. This fully revised and updated second edition includes: *case studies and lyrics of artists such as Shania Twain, S Club 7, The Spice Girls and Fat Boy Slim * the impact of technologies including on-line delivery and the debates over MP3 and Napster * the rise of DJ culture and the changing idea of the 'musician' * a critique of gender and sexual politics and the discrimination which exists in the music industry * moral panics over popular music including the controversies surrounding artists such as Marilyn Manson and Ice-T * a comprehensive discography, guide to further reading and directory of websites.*

ALL GRACEFUL INSTRUMENTS

THE CONTEXTS OF THE GRATEFUL DEAD PHENOMENON

Cambridge Scholars Publishing *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon* gathers thirteen representative essays from a wide array of fields into an interdisciplinary anthology that reveals the depth and extent of this fascinating, variegated cultural phenomenon. Contributors use the techniques of literary criticism, musicology, sociology, philosophy, business theory, and more to explore the meaning and significance of the music of the Grateful Dead, the implications of their artistic and commercial success, and the social dimensions of their following, the Deadheads. For scholars and students of American history and culture, this book makes a convincing case for why the Grateful Dead phenomenon is worthy of academic attention and what that study can offer. By focusing a wide array of critical approaches on a single, discrete subject, *All Graceful Instruments* provides a refreshing approach to interdisciplinary studies that should appeal to a wide audience.

TRADITIONS, INSTITUTIONS, AND AMERICAN POPULAR MUSIC

Psychology Press The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

HITS AND MISSES

CRAFTING TOP 40 SINGLES, 1963-1971

A&C Black A concise and insightful piece of popular music scholarship, analyzing the creative processes behind some very familiar hit singles from the 1960s.

THE VALUE OF POPULAR MUSIC

AN APPROACH FROM POST-KANTIAN AESTHETICS

Springer *In this book, Alison Stone argues that popular music since rock-'n'-roll is a unified form of music which has positive value. That value is that popular music affirms the importance of materiality and the body, challenging the long-standing Western elevation of the intellect above all things corporeal. Stone also argues that popular music's stress on materiality gives it aesthetic value, drawing on ideas from the post-Kantian tradition in aesthetics by Hegel, Adorno, and others. She shows that popular music gives importance to materiality in its typical structure: in how music of this type handles the relations between matter and form, the relations between sounds and words, and in how it deals with rhythm, meaning, and emotional expression. Extensive use is made of musical examples from a wide range of popular music genres. This book is distinctive in that it defends popular music on philosophical grounds, particularly informed by the continental tradition in philosophy.*

READING POP : APPROACHES TO TEXTUAL ANALYSIS IN POPULAR MUSIC

APPROACHES TO TEXTUAL ANALYSIS IN POPULAR MUSIC

Oxford University Press, USA *Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. - ;Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. - ;extensive introduction is particularly valuable ... the paperback price is worth it for the introduction, and the Bjornberg and Tagg essays, alone. - Allan More, British Journal of Music Education*

GOOD MUSIC

WHAT IT IS AND WHO GETS TO DECIDE

University of Chicago Press *Over the past two centuries Western culture has largely valorized a particular kind of "good" music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals. In Good Music, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz*

improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

THE ROUTLEDGE COMPANION TO MUSIC COGNITION

Taylor & Francis *The Routledge Companion to Music Cognition addresses fundamental questions about the nature of music from a psychological perspective. Music cognition is presented as the field that investigates the psychological, physiological, and physical processes that allow music to take place, seeking to explain how and why music has such powerful and mysterious effects on us. This volume provides a comprehensive overview of research in music cognition, balancing accessibility with depth and sophistication. A diverse range of global scholars--music theorists, musicologists, pedagogues, neuroscientists, and psychologists--address the implications of music in everyday life while broadening the range of topics in music cognition research, deliberately seeking connections with the kinds of music and musical experiences that are meaningful to the population at large but are often overlooked in the study of music cognition. Such topics include: Music's impact on physical and emotional health Music cognition in various genres Music cognition in diverse populations, including people with amusia and hearing impairment The relationship of music to learning and accomplishment in academics, sport, and recreation The broader sociological and anthropological uses of music Consisting of over forty essays, the volume is organized by five primary themes. The first section, "Music from the Air to the Brain," provides a neuroscientific and theoretical basis for the book. The next three sections are based on musical actions: "Hearing and Listening to Music," "Making and Using Music," and "Developing Musicality." The closing section, "Musical Meanings," returns to fundamental questions related to music's meaning and significance, seen from historical and contemporary perspectives. The Routledge Companion to Music Cognition seeks to encourage readers to understand connections between the laboratory and the everyday in their musical lives.*

HEINRICH SCHENKER

A RESEARCH AND INFORMATION GUIDE

Routledge *This book consists of over 1,500 citations to both primary sources and the burgeoning secondary literature of Heinrich Schenker, annotated and subdivided by category. The citations are supplemented with indices cross-referencing entries according to individual works and analytical topic.*

WHY PAMPER LIFE'S COMPLEXITIES?

ESSAYS ON THE SMITHS

Manchester University Press *For five short years in the 1980s, a four-piece Manchester band released a collection of records that had undeniably profound effects on the landscape of popular music and beyond. Today, public and critical appreciation of The Smiths is at its height, yet the most important British band after The Beatles have rarely been subject to sustained academic scrutiny. Why pamper life's complexities?: Essays on The Smiths seeks to remedy this by bringing together diverse research disciplines to place the band in a series of enlightening social, cultural and political contexts as never before. Topics covered by the essays range from class, sexuality, Catholicism, Thatcherism, regional and national identities, to cinema, musical poetics, suicide and fandom. Lyrics, interviews, the city of Manchester, cultural iconography and the cult of Morrissey are all considered anew. The essays breach the standard confines of music history, rock biography and pop culture studies to give a sustained critical analysis of the band that is timely and illuminating. This book will be of interest to scholars and students in the fields of sociology, literature, geography, cultural and media studies. It is also intended for a wider audience of those interested in the enduring appeal of one of the most complex and controversial bands. Accessible and original, these essays will help to contextualise the lasting cultural legacy of The Smiths.*

DISRUPTIVE DIVAS

FEMINISM, IDENTITY AND POPULAR MUSIC

Routledge *Disruptive Divas focuses on four female musicians: Tori Amos, Courtney Love, Me'Shell Ndegéocello and P. J. Harvey who have marked contemporary popular culture in unexpected ways have impelled and disturbed the boundaries of "acceptable" female musicianship.*

THE BLOOMSBURY HANDBOOK OF POPULAR MUSIC AND SOCIAL CLASS

Bloomsbury Publishing USA *The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.*

PROGRESSIVE ROCK RECONSIDERED

Routledge *In this book, the glory days of progressive rock are relived in a series of insightful essays about the key bands, songwriters and songs that made prog-rock such an innovative style.*

THE BLOOMSBURY HANDBOOK OF ROCK MUSIC RESEARCH

Bloomsbury Publishing USA *The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.*

A GUIDE TO MUSICAL ANALYSIS

Oxford University Press, USA *This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.*

THE ROUTLEDGE RESEARCH COMPANION TO POPULAR MUSIC AND GENDER

Taylor & Francis *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.

READING THE GRATEFUL DEAD

A CRITICAL SURVEY

Scarecrow Press *Since the 1960s, the Grateful Dead have welcomed and participated in academic work on the band, encouraging scrutiny from a wide variety of disciplinary and theoretical perspectives, from anthropology to sociology. Interest in Dead studies is growing across the country and around the world, and UC-Santa Cruz's Grateful Dead Archive continues to attract a high level of attention. In Reading the Grateful Dead: A Critical Survey, Nicholas G. Meriwether has assembled essays that examine the development of Grateful Dead studies. This volume features work from three generations of scholars, including a wide variety of perspectives on the band and its cultural significance. From insiders like lyricist John Perry Barlow and longtime band publicist and historian Dennis McNally to well-known Deadhead scholars such as Barry Barnes and Rebecca Adams, the contributors to this volume offer valuable insights into the Grateful Dead phenomenon. No other Dead book focuses on the growth and development of the discourse, contains such a range of critical approaches, nor features work by luminaries Stan Krippner and Barnes, among others. The four sections of the book describe aspects and approaches to Dead studies, along with overviews of how the discipline evolved and what it comprises today. This collection will appeal to scholars, students, and teachers interested in Dead studies and fans of the band.*

THE CAMBRIDGE HISTORY OF TWENTIETH-CENTURY MUSIC

Cambridge University Press *"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.*

READER'S GUIDE TO MUSIC

HISTORY, THEORY AND CRITICISM

Routledge *The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).*

POPULAR MUSIC STUDIES TODAY

PROCEEDINGS OF THE INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC 2017

Springer *This volume documents the 19th edition of the biannual "International Association for the Study of Popular Music". In focus of the conference were present and future developments. For example, the diminishing income potential for musicians as well as the recording industry as a whole, concurrent with the decreasing relevance of popular music in youth culture. This is where computer games and social media come to the forefront. At the same time, the research of popular music has emancipated itself from its initial outsider.*

RADIOHEAD AND THE RESISTANT CONCEPT ALBUM

HOW TO DISAPPEAR COMPLETELY

Indiana University Press *How the British rock band Radiohead subverts the idea of the concept album in order to articulate themes of alienation and anti-capitalism is the focus of Marianne Tatom Letts's analysis of Kid A and Amnesiac. These experimental albums marked a departure from the band's standard guitar-driven base layered with complex production effects. Considering the albums in the context of the band's earlier releases, Letts explores the motivations behind this change. She places the two albums within the concept-album/progressive-rock tradition and shows how both resist that tradition. Unlike most critics of Radiohead, who focus on the band's lyrics, videos, sociological importance, or audience reception, Letts focuses on the music itself. She investigates Radiohead's ambivalence toward its own success, as manifested in the vanishing subject of Kid A on these two albums.*

HEARING HARMONY

TOWARD A TONAL THEORY FOR THE ROCK ERA

University of Michigan Press *Hearing Harmony offers a listener-based, philosophical-psychological theory of harmonic effects for Anglophone popular music since the 1950s. It begins with chords, their functions and characteristic hierarchies, then identifies the most common and salient harmonic-progression classes, or harmonic schemas. The identification of these schemas, as well as the historical contextualization of many of them, allows for systematic exploration of the repertory's typical harmonic transformations (such as chord substitution) and harmonic ambiguities. Doll provides readers with a novel explanation of the assorted aural qualities of chords, and how certain harmonic effects result from the interaction of various melodic, rhythmic, textural, timbral, and extra-musical contexts, and how these interactions can determine whether a chordal riff is tonally centered or tonally ambiguous, whether it sounds aggressive or playful or sad, whether it seems to evoke an earlier song using a similar series of chords, whether it sounds conventional or unfamiliar.*

MUSIC IN AMERICAN LIFE: AN ENCYCLOPEDIA OF THE SONGS, STYLES, STARS, AND STORIES THAT SHAPED OUR CULTURE [4 VOLUMES]

AN ENCYCLOPEDIA OF THE SONGS, STYLES, STARS, AND STORIES THAT SHAPED OUR CULTURE

ABC-CLIO *A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.*

MUSICAL WAVES

WEST COAST PERSPECTIVES OF PITCH, NARRATIVE, AND FORM

Cambridge Scholars Publishing *This volume draws together papers delivered at the 2018 meeting of the West Coast Conference of Music Theory and Analysis. It comprises a wide range of analytical approaches, including those inspired by Schoenberg, his theories and works; methods of applying transformational theory to analysis; and studies in narrative and form. Representing the diversifying discipline of music research, the book pointedly contains several approaches to popular music. It represents the cutting-edge nature of the repertoire under inspection, and the reader will find in this book a compendium of analytic techniques for numerous musical styles.*

THE MUSIC SOUND

Nicolae Sfetcu *A guide for music: compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology, theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of notes heard as some sort of unit; chord progression, which is a succession of chords (simultaneity succession); harmony, which is the relationship between two or more pitches; counterpoint, which is the simultaneity and organization of different melodies; and rhythm, which is the organization of the durational aspects of music.*

HISTORICAL DICTIONARY OF POPULAR MUSIC

Rowman & Littlefield *The Historical Dictionary of Popular Music contains a chronology, an introduction, an appendix, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on major figures across genres, definitions of genres, technical innovations and surveys of countries and regions.*

POPULAR MUSIC

THE KEY CONCEPTS

Psychology Press With 'Key Concepts in Popular Music', Roy Shuker presents a comprehensive A-Z glossary of the main terms and concepts used in the study of popular music.

POPULAR MUSIC: THE KEY CONCEPTS

Routledge The new edition of *Popular Music: The Key Concepts* presents a comprehensive A-Z glossary of the main terms and concepts used in the study of popular music.

LISTENING TO POPULAR MUSIC, OR, HOW I LEARNED TO STOP WORRYING AND LOVE LED ZEPPELIN

University of Michigan Press *Publisher description*

MUSICAL MOTIVES

A THEORY AND METHOD FOR ANALYZING SHAPE IN MUSIC

Oxford University Press *The da-da-da-DUM motive from Beethoven's Fifth Symphony is an undeniably evocative moment for any music fan. Whether it be a first foray into classical music, childhood piano lessons, or the soundtrack to a beloved movie scene, this is a moment not easily forgotten. So what makes this and other musical motives so memorable? In Musical Motives, author Brent Auerbachs look at the ways that motives - or the small-scale pitch and rhythm shapes ever-present in music - tie musical compositions together, and why we remember some more than others. Musical motives function like motifs in visual art, tying together sonic space. They repeat frequently, either as perfect copies or with slight variation. With presence in all musical genres from classical and popular to jazz and world music, motives are ideal tools for musical analysis. Opening with an introduction to motives, Musical Motives offers a new and universal system of motivic nomenclature, then demonstrates how motives - both in small and in expanded forms stretching over many measures - help explain the structure and drama of musical works. Taking amateurs and experts alike into consideration, Auerbach provides two tiers of analytic method: Basic and Complex Motivic Analysis. To illustrate these methods, he offers large-scale analyses of pieces by Handel, Beethoven, Mozart, Chaminade, Radiohead, and others.*