

# Analytiske perspektiver

Richard Middleton (1986): “In the Groove or Blowing Your Mind?: The Pleasures of Musical Repetition”

Robert Walser (2002): “Popular Music Analysis: Ten Apothegms and four instances”

Stan Hawkins (2002): “Settling the Pop Score...”

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# Hva er analyse?



Finne bestanddeler.

Visse bestanddeler er mer interessante enn andre.

# Hva er analyse innen musikkfaget?

The image displays a musical score in 2/4 time, consisting of three systems of staves. Each system includes a treble and bass staff. The score is annotated with various musical analysis symbols and brackets, including:

- Measure numbers: 1, 2, 3, 4, 5.
- Dynamic markings: *p*, *f*, *pp*, *4*.
- Performance instructions: *1*, *2*, *3*, *4*.
- Structural labels: IP, P, ID, P(VR), (VR), (fm), R(VR), (a), b, (hP), (VR), (h, xs), ID, P, R, ID.
- Brackets and lines indicating phrase boundaries and relationships between measures.

Finne bestanddeler / musikalske elementer.

Visse elementer er mer interessante enn andre.

# Hvorfor analysere musikk?

- \* Gi kunnskap om de ulike elementenes funksjon.



- \* Berike musikklytting.

- \* Behjelpe komponering/arrangering.

- \* Forstå kognitive prosesser.

- \* Forstå historiske og kulturelle prosesser.



# Tradisjonell musikkanalyse (t.o.m. 80-tallet)

The image displays a musical score in 2/4 time, consisting of three systems of staves. The score is annotated with traditional music analysis symbols and brackets. The first system includes dynamic markings like *p* and *f*, and analysis labels such as (b), (d), (m), and (b) above the staff, and IP, P, ID P(VR), and (VR) below. The second system features analysis labels like (a), b, and a, and brackets labeled IP, PIP, and IR(VR). The third system includes analysis labels like (xs), IP, and ID, and brackets labeled P, R, and ID. The score is presented in a traditional, analytical style typical of musicology from the mid-20th century.

Notebasert

Klassisk musikk

Ingen innslag av kulturelle, historiske eller sosiale aspekter.

# Musikkanalyse innen jazz, pop, rock

Problemstillinger:

Hvilke elementer skal analyseres?

Hvordan skal de analyseres - metode?

Noter? Transkribere? Analysere sound?

Tekst? Musikkvideo?

# Analyse av musikk?

Form

Harmoni

Rytmikk

Tekst

Melodi

Sound

Stemme

Historisk forankring

Stilistisk forankring

Kommunikasjon

Estetiske perspektiver

Identitet

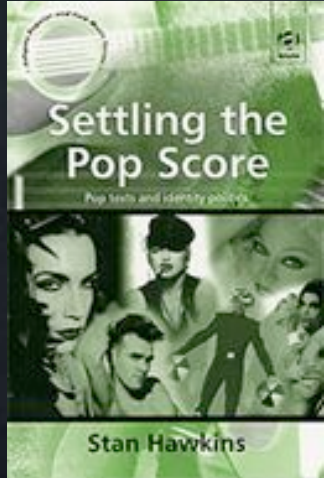
Tekniske aspekter

Rituelle verdier

Erotiske verdier

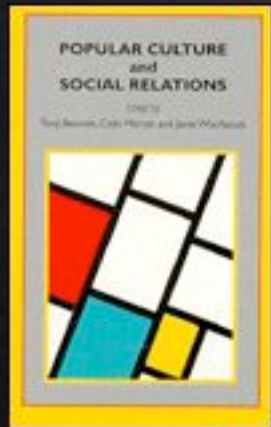
Kjønnsverdier

Sosiale verdier



Stan Hawkins (2002): “Settling the Pop Score...”

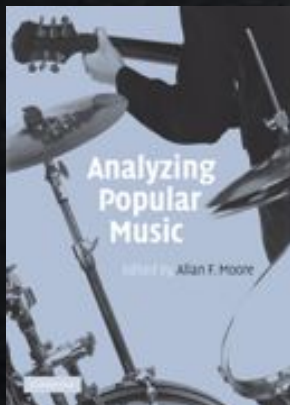
Fra: Hawkins, S.: «Settling the Pop Score: Pop Texts and identity politics»



Richard Middleton (1986): “In the Groove or Blowing Your Mind?: The Pleasures of Musical Repetition”

Fra: Bennet, T., Mercer, C. og Woollacott, J. (red.): «Popular Culture and Social Relations»

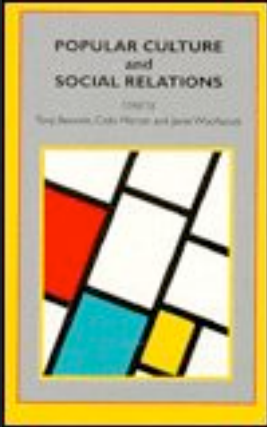
Også i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»



Robert Walser (2002): “Popular Music Analysis: Ten Apothegms and four instances”

Fra: Moore A. F.: «Analyzing Popular Music»





Richard Middleton (1986): “In the Groove or Blowing Your Mind?: The Pleasures of Musical Repetition”

## Repetisjon

Trad. analyse: Utvikling - teleologisk

Adornos tankegods: Standardisering.

Monotont, forutsigelig, likt.

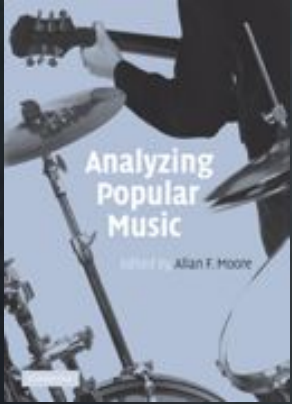
Middleton: Feil at populærmusikk i så mye større grad enn annen musikk er preget av repetisjon, ikke fordi populærmusikk ikke er preget av repetisjon men fordi all musikk er preget av repetisjon.

# Repetisjon i analyse av musikk:

Musematisk repetisjon: korte enheter (riff)

Diskursiv repetisjon: lengre enheter (fraser)

Musematisk repetisjon: mer uvarierte enn disk. -  
utgjør gjerne et repeterende rammeverk for en  
mer kompleks overliggende variasjon.



## Robert Walser (2002): “Popular Music Analysis: Ten Apothegms and four instances”

Fra: Moore A. F.: «Analyzing Popular Music»

Analyse av populærmusikk - utviklet fra forskjellige vitenskapelige disipliner:

Fra sosiologi

Fra musikkteori

Fra musikkvitenskap

Fra litteraturvitenskap

Fra etnomusikkvitenskap

Fra fans

Fra musikkritikere



1. It's okay to write about music.
2. Unlike language, music often seems not to require translation.
3. Musical judgements can never be dismissed as subjective; neither can they ever be celebrated as objective.
4. The split between musicology and ethnomusicology is no longer useful because its constitutive dichotomies - self/other, Western/non-Western, art/function, history/ethnography, and text/practice - are no longer defensible.

5. Analysis is a relational activity; its success is relative to its goals, which analysts should feel obliged to make clear.

6. The split between musicology and music theory has never been useful because its constitutive dichotomy - culture/structure - has never been defensible.

7. Analysis is inevitably reductive, which is precisely why it's useful.

8. 'Popular music' and 'classical music' cannot be compared in terms of value because these categories are interdependent and actively reproduced.

9. 'Twentieth-century music' is the music that twentieth-century people have made and heard.

10. You only have the problem of connecting music and society if you've separated them in the first place.



# 4 eksempler



Pirates of the Mississippi:  
«Feed Jake» 1990



Metallica:  
«Enter Sandman» 1991



Ice Cube:  
«When Will They Shoot?» 1992



Kenny G:  
«The Joy of Life» 1992





Pirates of the Mississippi:  
«Feed Jake» 1990



Metallica:  
«Enter Sandman» 1991

Now I lay me down to sleep,  
I pray the Lord my soul to keep.  
If I die before I wake,  
I pray the Lord my soul to take.



Ice Cube:  
«When Will They Shoot?» 1992

Samples fra  
Queen,  
The Watts 103<sup>rd</sup> Street Band  
og X-Clan

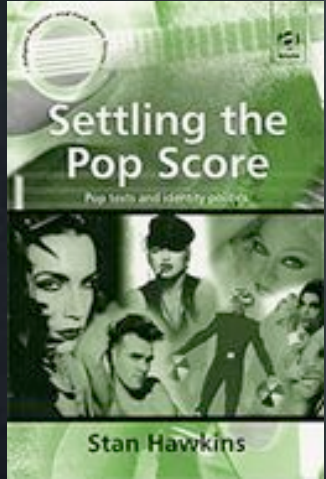




“I am arguing for a more anthropological conception of culture in popular music studies, a stronger sense of history (...), and a conception of analysis that is self-reflexive about methods and goals, tactical rather than absolute, less interested in describing or legitimating than in understanding how music works and why people care about it.”

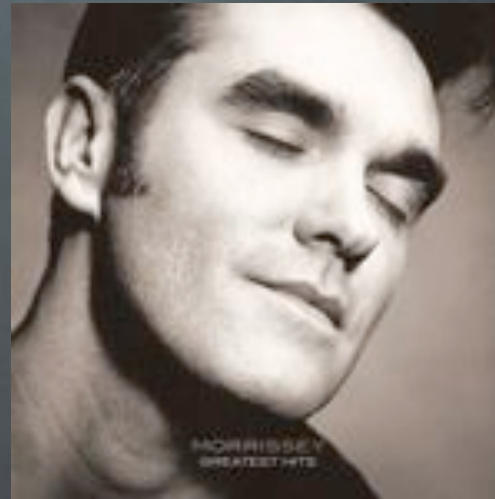


“Our commitment should be not to a certain set of methods, but rather to investigating music as something people do, something that they are enabled to do by the set of conventions and possibilities we call culture.”



# Stan Hawkins (2002): “Settling the Pop Score...”

Fra: Hawkins, S.: «Settling the Pop Score: Pop Texts and identity politics»



Analytisk tilnærming må omarbeides.

Hva gis prioritet innen en musikkutdanning?

Hva som lyttes til blir ikke behandlet.

Spørsmål om mening knytter seg til en forestilling om at musikken snakker for seg selv.



# Musical reading -> pop texts

Hva er pop?

Formet av sosiale, politiske og kulturelle forhold +  
mønstre i forbruk og produksjon.

Musikkjournalister - verdisyn - pop versus rock -  
autentisitet (troverdighet) = kvalitet.

Kommersialisme - negativt.



# Hva definerer pop-genre?

Ideologisk begrunnet i estetisk preferanse  
- bestemmer smak.

Analyse:

Hva er det som kommuniseres - og hvordan?

- interdisiplinær oppgave
- forholdet mellom musikk og sosial mediering.

# S. 3 til 9: Redegjørelse for populærmusikkens faghistorie

Richard Middleton

Simon Frith

Sosiologiske studier

IASPM (1981) (internasjonal organisasjon  
for populærmusikkstudier)

Popular Music (akademisk tidsskrift)

Generell utvikling innen musikkvit.

Alan Moore

Metode:

Musical codes - identifiable as auditory events in time and space.

For å tolke kodene kreves lytterkompetanse.

Kodene er ikke statiske - anhengig av tolkning.

Stilistiske koder og tekniske koder.

Hvorfor det eller det instrumentet er valgt = stilistisk. Melodien som spilles = teknisk.

...the pertinent features of the pop text need to be identified in order to work out how the context connotes.

Grunnleggende kompositoriske trekk:

1. Formal properties
2. Harmonic idioms
3. Recording and production techniques
4. Textures and timbres
5. Rhythmic syntax



“Music can be understood as organised through a wealth of stylistic and technical codes. Within a pop score, these constitute the intramusical components of the textual grid of sonic communication. Most of all, stylistic and technical codes implant the artist within a dialogic relationship where the identity of the receiver is enveloped in subjective desires, social attentiveness and preferences of taste.”

# Kritisk musikkvitenskap - kritisk populærmusikkvitenskap

1. Social, political and cultural processes
2. Aspects of critical theory
3. Issues of class, gender and race
4. Problematics of canonicity, universality, aesthetic hierarchy and textual immanence.
5. Studies of different cultures - focus on the diversity of musical forms.
6. Political, anthropological, philosophical, psychoanalytical and sexual discourses.
7. Multiplicity of music's contemporary functions and meanings.

Et sentralt premiss:

Tolkningen av en ekelttekst baseres på en forståelse av sidestillelsen av mange diskurser.

“Pop music is also about entertainment; it is about fun, fantasy, play and self-irony.”