

Oppsummering

Mus 1500: «Jazz, pop og rock», høst 2009

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Musikkanalyse

Musikkhistorie

Musikkantropologi

Div. temaer knyttet til populærmusikkfeltet:

Musikk og kjønn

Musikk og identitet

Musikk og teknologi

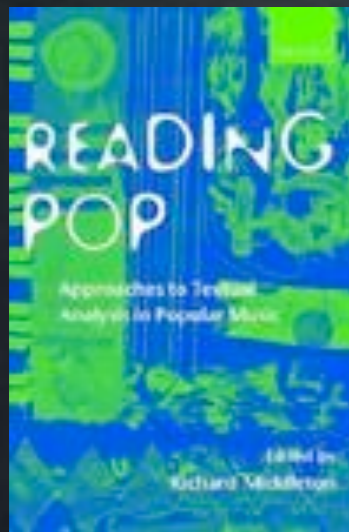
Musikk og kultur

Musikkanalyse

Om analyse

Analyse

Kombinasjoner



Philip Tagg (2000): “Analysing Popular Music. Theory, Method, and Practice”

Kap. 3 i Richard Middleton (red.): «Reading Pop. Approaches to Textual Analysis in Popular Music»

Popular Music Analysis–Why?

Musicology and Popular Music Research

Musical Analysis and the Communication Process

Popular Music, Notation, and Musical Formalism

Affect Theory and Hermeneutics

The Semiology and Sociology of Music

An Analytical Model for Popular Music

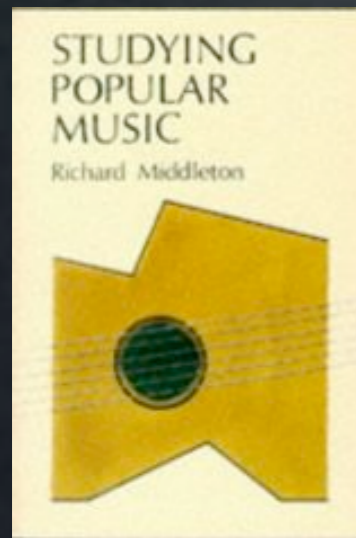
Methodological Paradigm for Popular Music Analysis

Hermeneutic-Semiological Method

Ideological Critique

Analysing Subcultural Music Codes in Industrial Society

Popular Music Analysis–Its Uses



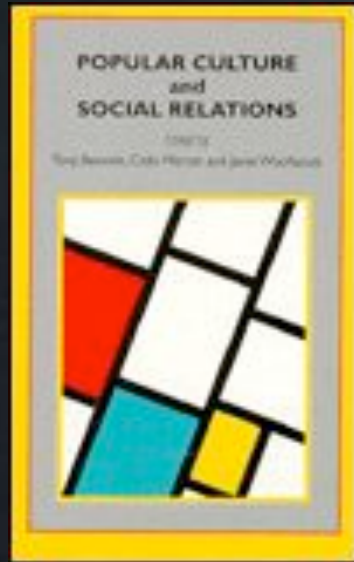
Richard Middleton (1990): “Change Gonna Come? Popular Music and Musicology”

Kap. 4 i «Studying Popular Music»

The musicological problem

The musicological approach - some examples

Towards a new musicology



Richard Middleton (1986/2006): “In the Groove or Blowing Your Mind?: The Pleasures of Musical Repetition”

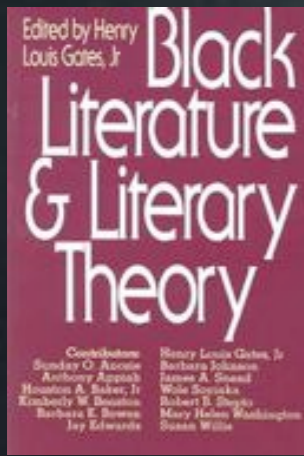
I Bennet, T., Mercer, C. og Woollacott, J. (red.) (1986): «Popular Culture and Social Relations»



Og kap. 1 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»

Musematic repetition

Discursive repetition



James A. Snead (1984/1998): “Repetition as a Figure of Black Culture”

Kap. 2 i Gates, Jr., H. L. (red.) (1984) «Black Literature & Literary Theory»



Kap. 3 i O'Meally, Robert G. (red.) (1998): «The Jazz Cadence of American Culture»

The Scope of Repetition in Culture

The Types of Repetition: Their Cultural Manifestations

The Return of Repetition



Roy Shuker (2008): “‘Message Understood?’ Musical Texts”

Kap. 5 i «Understanding Popular Music Culture»

TEXTUAL ANALYSIS

GRAPHIC TEXTS: ALBUM COVER ART

MUSICOLOGY AND POPULAR SONG

WHY DO SONGS HAVE WORDS?

Stand by your lyric

A spoonful of drugs?

Patriotism and irony in the USA

‘THE POETRY OF ROCK’, SONG AND SOCIAL REALISM

LISTENING TO POPULAR SONG

Sex Pistols, ‘Anarchy in the UK (EMI, UK, 1976)

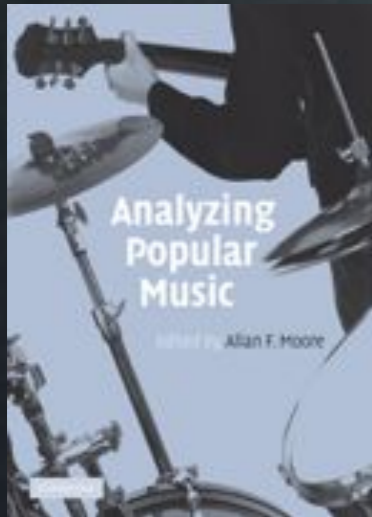
MUSIC VIDEO

‘Reading’ music video

Duran Duran, ‘Hungry Like the Wolf’ (music video, director: Russell Mulcahy, 1981)

Madonna, ‘Justify My Love’ (music video, director: Jean-Baptiste Mondino, 1990)

Nelly, ‘Tip Drill’ (music video, director: Benny Boom, 2005)



Robert Walser (2002): “Popular Music Analysis: Ten Apothegms and Four Instances”

Fra: Moore, A. F. (red.): «Analyzing Popular Music»

Introduction

Disciplines and values

Ten apothegms

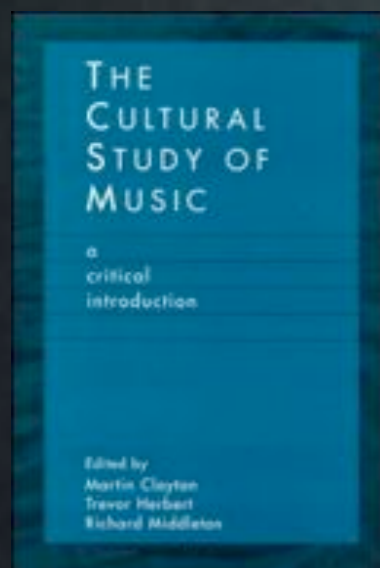
Profound simplicity

Fearing semiotics

Is it good to have violent music?

Killing Kenny G

Analysis and values



Nicholas Cook (2003): «Music as Performance»

Kap. 17 i Martin Clayton, Trevor Herbert og Richard Middleton (red.): «The Cultural Study of Music»



Simon Frith (1996): «Performance»

Kap. 10 i «Performing Rites: On the Value of Popular Music»



Anne Danielsen (2002): “Estetiske perspektiver på populærmusikk”

I Gripsrud, J. (red.) «Populærmusikken i kulturpolitikken»

Groovens estetikk

Rytmer og motrytmer

“Repetition with a difference”

Hit me! - om det populære som estetisk ideal

Det som slår – om den gode melodien og andre *hooks*

Intertekstualitet, sjanger og brukssammenheng

Sound, produksjon, teknologi

Sound og form

Sound og teknologiske nyvinninger

Inndragning av livsverden i estetisk praksis – og vice versa

Identitet, estetikk og annerledeshet



Ingrid Monson (1996): “Grooving and Feeling”

Kap. 2 i «Saying Something. Jazz Improvisation and Interaction»

The Bassist

The Pianist

The Drummer

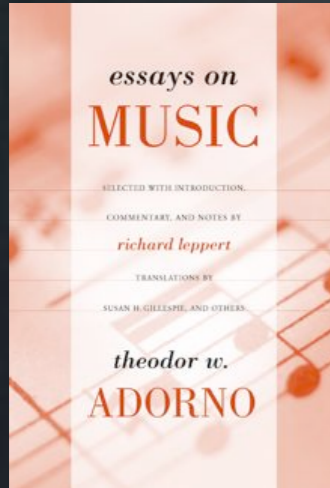
The Ride Cymbal

The Left Hand

Melody, Harmony, and Timbre

The Ensemble as a Whole: Grooving as an Aesthetic Ideal

The Soloist



Theodor W. Adorno (1941/1990) «On Popular Music»

Bl.a. i Adorno, T. (red. Leppert, R.) (2002) «Essays on Music»

Også i Frith, S & Goodwin A. (red.) (1990): «On Record. Rock, Pop and the Written Word»



THE MUSICAL MATERIAL

The Two Spheres of Music

Standardization

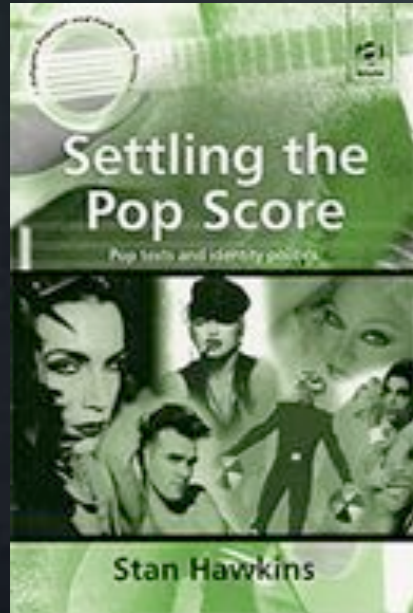
Structural Standardization Aims at Standard Reactions

Pseudo-individualization

THEORY ABOUT THE LISTENER

Popular Music and “Leisure Time”

The Social Cement



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

Introduksjonskap. i «Settling the Pop Score: Pop Texts and identity politics»

Introduction

Grounding aesthetic and ideological values

Musical codes and compositional design

Identity politics

Modelling identity

Interpreting ironic intent

Further discursions into the pop text

Towards a critical musicology of the popular

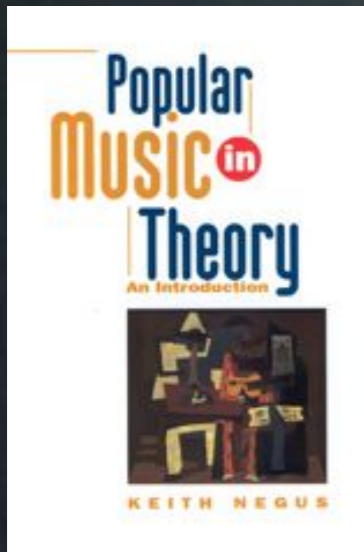
Mobilising the pop score

Musikkhistorie

Om historieskriving = historiografi

Historiske oversikter

Kombinasjoner



Keith Negus (1996): “Histories”
kap. 5 i «Popular Music in Theory: An Introduction.»

The importance of historical knowledge

The revolutionary moment

The end of the era

The peak: *Sergeant Pepper*

Conclusion - rock on and on



Scott Deveaux (1991/1998): “Constructing the Jazz Tradition”

Fra *Black American Literature Forum*, 25, 3, 1991.

Også kap. 28 i O’Meally, Robert G. (red.): «The Jazz Cadence of American Culture»

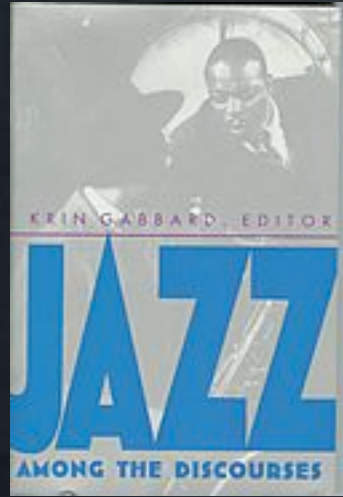
I (Introduksjon)

II (New Orleans-jazz - t.o.m. 20-tallet + 30-tallets swing-jazz)

III (40-tallets be-bop, jazz som “kunst”-musikk)

IV (50-tallets cool-jazz og hard bop + 50 tallets free jazz og fusion)

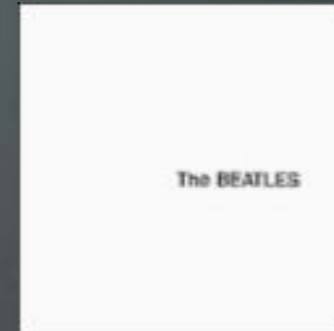
V (Utviklingen videre)



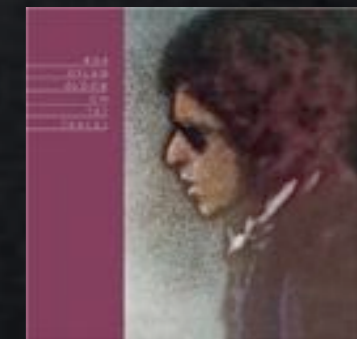
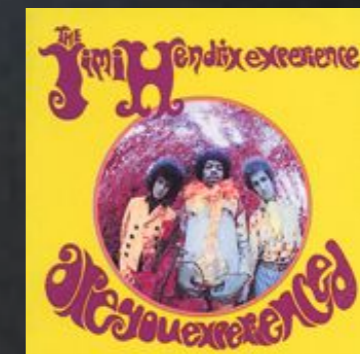
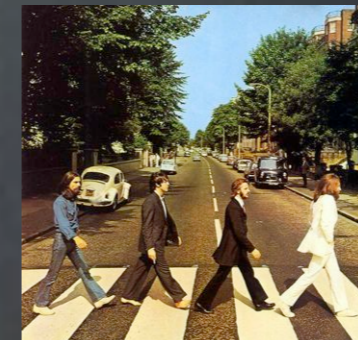
Krin Gabbard (1995): “The Jazz Canon and its Consequences”

Introduksjonskap. i Gabbard, K. (red.) «Jazz Among the Discourses»

1. *Sgt. Pepper's Lonely Hearts Club Band*, The Beatles
2. *Pet Sounds*, The Beach Boys
3. *Revolver*, The Beatles
4. *Highway 61 Revisited*, Bob Dylan
5. *Rubber Soul*, The Beatles
6. *What's Going On*, Marvin Gaye
7. *Exile on Main Street*, The Rolling Stones
8. *London Calling*, The Clash
9. *Blonde on Blonde*, Bob Dylan
10. *The Beatles* ("The White Album"), The Beatles
11. *The Sun Sessions*, Elvis Presley
12. *Kind of Blue*, Miles Davis
13. *Velvet Underground and Nico*, The Velvet Underground
14. *Abbey Road*, The Beatles
15. *Are You Experienced?*, The Jimi Hendrix Experience
16. *Blood on the Tracks*, Bob Dylan
17. *Nevermind*, Nirvana
18. *Born to Run*, Bruce Springsteen
19. *Astral Weeks*, Van Morrison
20. *Thriller*, Michael Jackson



13. *Velvet Underground and Nico*, The Velvet Underground
14. *Abbey Road*, The Beatles
15. *Are You Experienced?*, The Jimi Hendrix Experience
16. *Blood on the Tracks*, Bob Dylan
17. *Nevermind*, Nirvana
18. *Born to Run*, Bruce Springsteen
19. *Astral Weeks*, Van Morrison
20. *Thriller*, Michael Jackson





Paul Gilroy (1993/2006): “‘Jewels Brought from Bondage’. Black Music and the Politics of Authenticity”



Kap. 20 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»

Utdrag fra kap. 3 i: Gilroy, P. (1993) «The Black Atlantic. Modernity and Double-Consciousness»

The Jubilee Singers and the transatlantic route
Soul music and the making of anti-anti-essentialism



Andy Bennett, Barry Shank & Jason Toynbee (2006):
“Introduction”

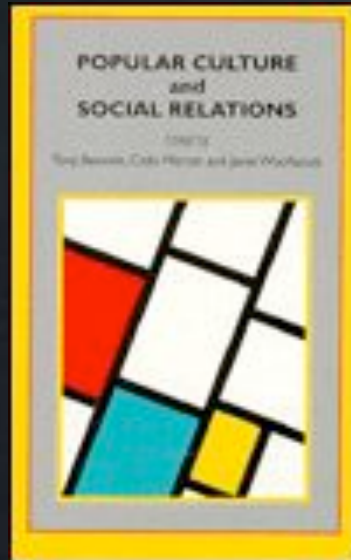
Introduksjonskap. i «The Popular Music Studies Reader»

Endringer i populærmusikkfeltet siden 80-tallet:

1. Fragmentering

2. Globalisering

3. Økonomi/distribusjon/digitalisering



Richard Middleton (1986/2006): “In the Groove or Blowing Your Mind?: The Pleasures of Musical Repetition”

I Bennet, T., Mercer, C. og Woollacott, J. (red.) (1986): «Popular Culture and Social Relations»

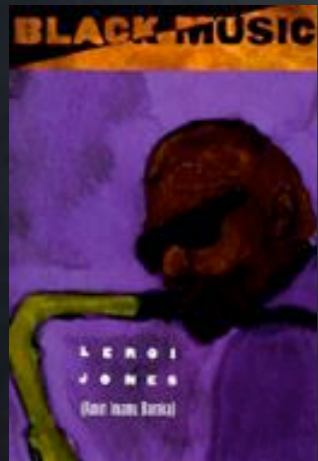


Og kap. 1 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»



Amiri Baraka (1963/1998): “Jazz and the White Critic”

Kap. 8 i O'Meally, Robert G. (red.): «The Jazz Cadence of American Culture»



Utdrag fra artikkel fra 1963, publisert i Jones, L. (Baraka) (1968)
«Black Music»

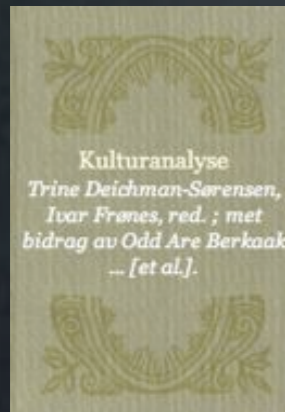
Usually the critic's commitment was first to his *appreciation* of the music rather than to his understanding of the attitude which produced it. This difference meant that the potential critic of jazz had only to appreciate the music, or what he thought was the music, and that he did not need to understand or even be concerned with the attitudes that produced it, except perhaps as a purely sociological consideration. (Baraka 1998:138)

Antropologiske studier av spesifikke grupper innen musikkfeltet

Presentasjon av forskningsresultater

Om teori og metode

Kombinasjoner



Even Ruud & Odd Arne Berkaak (1990):
“Kunstideologier og sosiale relasjoner i et rock and roll band”

I Deichman-Sørensen, Trine & Frønes, Ivar: «Kulturanalyse»

Dyrisk brumming og hederskvad

Selvrefleksjon

Kontekst

Nøkkelsymboler

Historie som kontekst

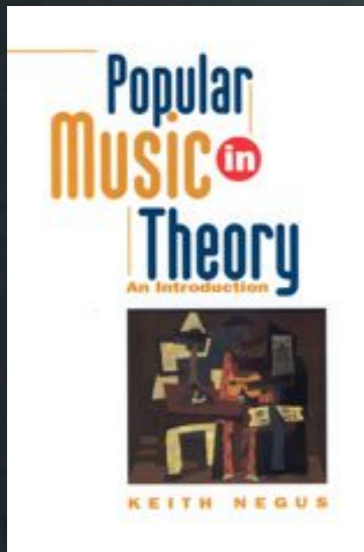
Nærhet

Teoribruk og begrepsutvikling

Mangfoldighet

Emosjoner

Kunstideologier



Keith Negus (1996): “Audiences”
kap. 1 i «Popular Music in Theory: An Introduction.»

Adorno’s children: the regression of listening

Adorno’s listeners: alone in the bedroom and lost in the crowd

The active minority against the majority

The young generation

Subculture and style

Subcultures and gender: the boys on the street

The elitism of subculture theory

The subculture minority and the mainstream

From subcultures to scenes

Homology and the internationalization of subcultural styles

Creative audiences and imaginative fans

Popular music in everyday life

Conclusion: the active audience and the industry



Andy Bennett (1999/2006): “Subcultures or Neotribes? Rethinking the Relationship between Youth, Style and Musical Taste”



Fra tidsskriftet Sociology Vol. 22, Nr. 3. august, 1999.

Og; kap. 12 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»

The CCCS subcultural theory

Problems with the CCCS approach

The concept of ‘subculture’

Neotribes: an alternative theoretical model for the study of youth

Neotribalism and urban dance music

Style tribes

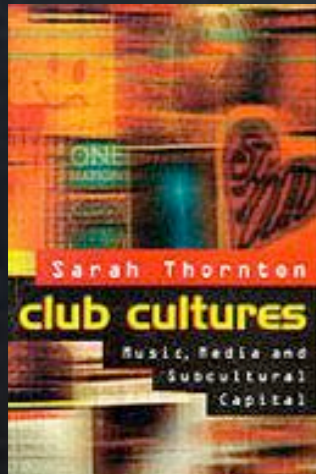
Conclusion



Sarah Thornton (2006): “Understanding Hipness.
‘Subcultural Capital’ as Feminist Tool”

Kap. 11 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006):
«The Popular Music Studies Reader»

Materiale hentet fra: Thornton, S. (1995) «Club Cultures.
Music, Media and Subcultural Capital»

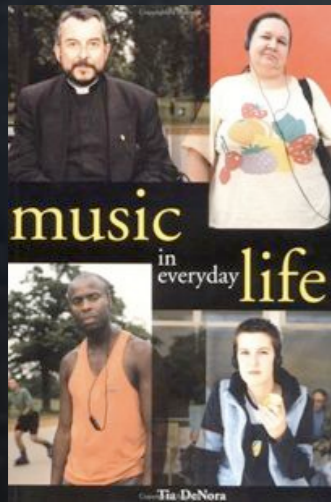


Subcultural capital
objectified - embodied



Tia DeNora (2006): “Music and Self-Identity”

Kap. 16 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006):
«The Popular Music Studies Reader»



Utdrag fra kap. 3 i: DeNora, T. (2000) «Music in Everyday Life»

‘The song is you’ – identity and relation through music
Musical memories and the choreography of feeling
Finding ‘the me in music’ – musically composed identities



Ingrid Monson (1996): “Grooving and Feeling”

Kap. 2 i «Saying Something. Jazz Improvisation and Interaction»

The Bassist

The Pianist

The Drummer

The Ride Cymbal

The Left Hand

Melody, Harmony, and Timbre

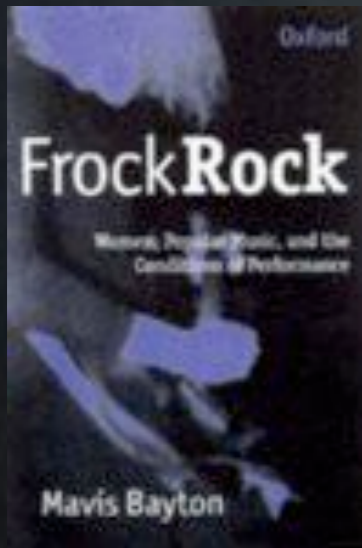
The Ensemble as a Whole: Grooving as an Aesthetic Ideal

The Soloist



Mavis Bayton (2006): “Women Making Music: Some Material Constraints”

Kap. 39 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»



Redigert kap. fra Bayton (1999): «Frock Rock: Women Performing Popular Music»

Money

Equipment

Transport

Space

Lack of private space

Exclusion from public space

The regulation of female play

Parental restrictions

Boyfriends' and husbands' constraints

Exclusion by male musicians

Conclusion

Musikk og kjønn

Om mannsdominansen
i jazz-, pop-, rock-feltet

Anne Lorentzen (2002): “Om kjønn i rock og pop”

I Gripsrud, J. (red.) «Populærmusikken i kulturpolitikken»

Avgrensninger og definisjoner

Kjønnsstrukturer i musikkfeltet

Kjønnsstrukturen i rock og pop

Er rock en guttegreie?

Hvordan har rocken blitt gjort maskulin?

Mytologiseringen av rockebandet som homososialt broderskap

Rock som maskulint identitetsprosjekt

Rockens romantiske kunstprosjekt

Tekniske ferdigheter og koder knyttet til instrumenter og utstyr

Forhandlinger og utfordringer av den romantiske rockideologien

Rivaliserende maskuliniteter i rock

Likhet eller forskjell? Kvinnelige rockeutøveres posisjoneringer i rock

Historiske åpninger og vendepunkter for kvinnelige rockeutøvere

Motkulturen, visebølgen og kvinnebevegelsen

Impulsen fra unken

Etableringen av AKKS

Oppsummering av status og forskningsbehov



Trine Annfelt (2003): “Jazz as Masculine Space”

Fra nett-tidskriftet «Kilden»

<http://eng.kilden.forskningsradet.no/c52778/nyhet/vis.html?tid=53517>

Introduction

Music: arenas for battles of gender

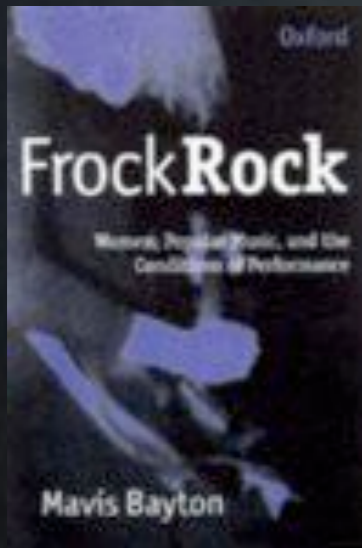
Jazz as gendered discourse

Jazz as heterosexual discourse



Mavis Bayton (2006): “Women Making Music: Some Material Constraints”

Kap. 39 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006): «The Popular Music Studies Reader»

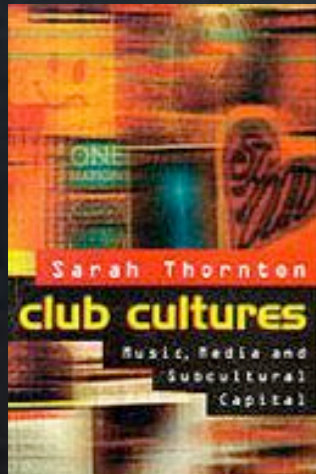


Redigert kap. fra Bayton (1999): «Frock Rock: Women Performing Popular Music»



Sarah Thornton (2006): “Understanding Hipness.
‘Subcultural Capital’ as Feminist Tool”

Kap. 11 i Bennet, A., Shank, B., og Toynbee, J. (red.) (2006):
«The Popular Music Studies Reader»



Materiale hentet fra: Thornton, S. (1995) «Club Cultures.
Music, Media and Subcultural Capital»

Musikk og identitet

Tia DeNora (2006): “Music and Self-Identity”

Even Ruud & Odd Arne Berkaak (1990):
“Kunstideologier og sosiale relasjoner i et rock and roll band”

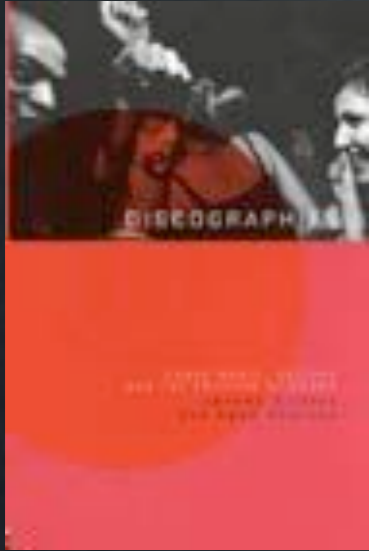
Stan Hawkins (2002): “Settling the Pop Score...”

Keith Negus (1996): “Audiences”

Amiri Baraka (1998): “Jazz and the White Critic”

Anne Danielsen (2002): “Estetiske perspektiver på populærmusikk”

Musikk og teknologi



Jeremy Gilbert & Ewan Pearson (1999): “Metal Machine Music. Technology, Subjectivity and Reception”

Kap. 5 i «Discographies. Dance Music, Culture and the Politics of Sound»

Technology and visibility

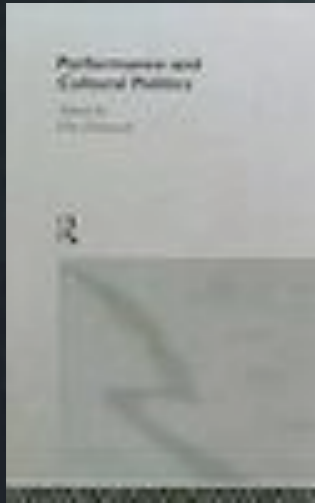
We are the robots

Low technologies

The receiving end

Empires of the senses

Ecstasy express



Philip Auslander (1996/2006): «Liveness: Performance and the Anxiety of Simulation»

Fra: Elin Diamond (red): «Performance and Cultural Politics»



og; kap. 10 i Bennet, A., Shank, B., og Toynebee, J. (red.) (2006): «The Popular Music Studies Reader»

I would argue that the live and the mediatized exist in a relation of mutual dependence and imbrication, not one of opposition. (Auslander 2006:86)

Musikk og kultur

Theodor W. Adorno (1941/1990) «On Popular Music»

Richard Middleton (1990): “Change Gonna Come? Popular Music and Musicology”

James A. Snead (1984/1998): “Repetition as a Figure of Black Culture”

Even Ruud & Odd Arne Berkaak (1990):

“Kunstideologier og sosiale relasjoner i et rock and roll band”

Keith Negus (1996): “Audiences”

Jeremy Gilbert & Ewan Pearson (1999): “Metal Machine Musics. Technology, Subjectivity and Reception”

Philip Auslander (1996/2006): «Liveness: Performance and the Anxiety of Simulation»



Dominic Strinati (1995):
«Postmodernism and Popular Culture»
kap. 6 i «An Introduction to Theories of Popular Culture»

What is postmodernism?

- Culture and society
- Art and popular culture
- Confusions over time and space
- The decline of metanarratives

Contemporary popular culture and postmodernism

- Architecture
- Cinema
- Television
- Advertising
- Pop music

The emergence of postmodernism

- Consumerism and media-saturation
- New middle-class occupations
- Personal and collective identities

The limits of postmodernism



EVALUERING

