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Understanding Rock: Essays in Musical Analysis. Edited by John Covach and Graeme M. Boone. New York and Oxford: Oxford University Press, 1997. Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays. Edited by Walter Everett. New York and London: Garland Publishing, Inc., 2000. - Volume 20 Issue 2 - David Brackett

Understanding Rock : Essays in Musical Analysis (1997 ...

Rock was developed as a term to distinguish certain music-making and listening practices from those associated with pop; what was at issue was less a sound than an attitude. In 1990 British legislators defined pop music as "all kinds of music characterized by a strong rhythmic element and a reliance on electronic amplification for their performance."

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essay, Covach provides a comprehensive introduction to various forms that rock musicians have used over the past five decades. Applying technical terms to familiar rock forms, Covach's survey details what forms are common to much rock music, as well as how formal structure articulates and distinguishes rock as a stylistic category. INTRODUCTION

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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.

FORM IN ROCK MUSIC - Kent State University

Mark Mazullo is Visiting Assistant Professor of Music at Macalester College in St. Paul, Minnesota. His recent publications include "Revisiting the Wreck: PJ Harvey's Dry and the Drowned Virgin-Whore" (popular Music, 2001) and "The Man Whom the World Sold: Kurt Cobain, Rock's Progressive Aesthetic, and the Challenges of Authenticity" (Musical Quarterly, 2000).

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Understanding Rock brings together essays by several of musicology and music theory's best young scholars that take a music-analytical perspective. Each essay explores the often complex musical structure of rock music, by such artists as the Beach Boys, the Grateful Dead, Cream, Jimi Hendrix, Yes, Paul Simon, and k.d. lang. Richly illustrated with musical examples and transcriptions, these essays attempt to expand our understanding of the musical experience generally, and to suppress ...

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This text brings together essays by several of musicology and music theory's young scholars, who take a music-analytical perspective of rock music. Each essay explores the often complex musical structure of rock music and attempts to expand our understanding of the musical experience generally.

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Synopsis Each of the essays in this serious study and analysis of rock music is written by one of musicology's best young scholars. The essays cover bands like The Grateful Dead, Yes, K.D. Lang, Jimi Hendrix and The Beach Boys.

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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.

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