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## Dangdut Stories

Andrew N. Weintraub

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Item type: book

Dangdut Stories is a social and musical history of dangdut, Indonesia's most popular music, within a range of broader narratives about social class, gender, ethnicity and nation in post-independence Indonesia (1945-present). The book shows how dangdut evolved from a debased form of urban popular music to a prominent role in Indonesian cultural politics and the commercial music industry. Throughout the book the voices and experiences of musicians take center stage in shaping the book's narrative. Quoted material from interviews, detailed analysis of music and song texts, and ethnography of performance illuminate the stylistic nature of the music and its centrality in public debates about Islam, social class relations, and the role of women in post-colonial Indonesia. Dangdut Stories is the first musicological study to examine the stylistic development of dangdut music itself, using vocal style, melody, rhythm, harmony, form, and song texts to articulate symbolic struggles over meaning in the realm of culture. The book illuminates historical changes in musical style, performance practice, and social meanings from the genre's origins to the present day. Developed during the early 1970s, an historical treatment of the genre's musical style, performance practice, and social meanings is long overdue.

## Roots of the Classical

Peter Van der Merwe

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From the Middle Ages to the early 20th century, Western 'art' music has grown out of, and drawn on, popular models. This book traces this recurring process. Again and again simple patterns have been refined

and elaborated, eventually to the point of decadence, whereupon the search begins anew for further raw folk-stuff. A remarkable instance is the evolution of classical tonality, beginning with the tonic-and-dominant patterns of Italian dance music of about 1500, and ending with the extreme chromaticism of 1900. Other topics discussed in this book are: the Oriental influence on Western music; the waltz and other 19th-century dances; Italian opera and other popular genres; Wagner and early Modernism; and the roots of the 20th-century popular idiom. Throughout, the focus is on the simple, the commonplace, and even the hackneyed. Though due attention is paid to the historical and cultural background, this is mainly a study of musical patterns (generally melodic or harmonic, sometimes rhythmic or formal). It is as much theoretical as historical, the basis of the theory being melodic dissonance, essentially the tension between notes of different pitch. This explains both modes and scales (extensively discussed) and harmony, regarded as simultaneous melody. Other important concepts are self-similarity (maximised in classical tonality); musical ambiguity, in the sense of multiplicity of meaning; and tonal counterpoint, or the counterpoint between tonalities rather than melodies.

## The Popular Style

Peter van der Merwe

in *Roots of the Classical: The Popular Origins of Western Music*

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Item type: chapter

This chapter, which takes the story up to about 1914, deals first with the late 19th-century vernacular (and its early twentieth-century successor), demonstrating what this 'light' music had in common with the 'serious' music of the same period. It then proceeds to the blues and early jazz, pointing out its links to the same vernacular.

## The Government-purposed Genre

Jennifer C. Lena

in *Banding Together: How Communities Create Genres in Popular Music*

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DOI: 10.23943/  
ISBN: 9780691150765 eISBN: 9781400840458 princeton/9780691150765.003.0004  
Item type: chapter

This chapter expands our view to include music produced in other countries. A preliminary survey of the popular music of countries with widely differing political economies, music cultures, and levels of development revealed that the four genre forms (avant-garde, scene-based, industry-based, and traditionalist) do exist to greater or lesser degrees across the globe. However, there proved to be another widely distributed form that was not found in the U.S. sample: the government-purposed genre. Musics in this genre receive substantial financial support from the government or oppositional groups with a direct interest in the ideological content of popular music. There are two major types: those sponsored directly by governments, which benefit from national distribution and legal protections, and an antistate type supported by an opposition party or constituency. The chapter examines four nation-cases to advance the argument: the People's Republic of China, Chile, Serbia, and Nigeria.

## Rastafari Rules

Ennis Barrington Edmonds

in Rastafari: From Outcasts to Culture Bearers

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Item type: chapter

Jamaican popular music started with ska in the early 1960s, evolved into rock-steady in the mid-1960s, and eventually into reggae in the late 1960s. This development was driven and facilitated by Jamaica's sound systems - mobile discos - and the emerging recording industry. The influences on Jamaican popular music are quite diverse, including African sensibilities mediated through Jamaican folk genres, British popular and religious music, American rhythm and blues, Trinidadian calypso, and Latin rhythms. As the music evolved into reggae, the Nyabinghi rhythms of Rastafari - adopted from Burru drumming - became the characteristic sound, and the Rastafarian philosophy pervaded the lyrics. The influence of Rastafari on the development of Jamaican popular music (reggae) has been the most salient factor in moving Rastas from the margins toward the center of Jamaican cultural life.

# EAST AND WEST

Philip V. Bohlman

in Jewish Music and Modernity

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The cultural and historical tensions between East and West are among the most complex forces in Jewish history. Jewish music has historically embodied this tension, and it is one of the ways in which modernity emerges as a quality of Jewish music. In the synagogue, prayer and song are directed toward the altar at the eastern end of the sanctuary. Several styles and repertoires of modern popular music in Israel are designated as *musica mizrahit*, literally “eastern music.” In modern Europe East and West also formed along a cultural fault line between Jews speaking Yiddish as a vernacular language in Eastern Europe and Jews speaking other vernaculars in Central Europe, especially German. As Jewish musicians increasingly entered the domains of popular and entertainment music in the late nineteenth century, East and West came to represent two different, even contested, identities in the Diaspora.

## Pop Music

David Brown

in God and Grace of Body: Sacrament in Ordinary

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This chapter explores the aesthetics of pop music in general and then focuses on how specific artists might facilitate religious experience. It examines not just ‘light’ popular music, but also the various types to which Christians have sometimes taken most exception, among them hard rock and rap. Artists considered include the Beatles, Madonna, Bob Dylan, Bruce Springsteen, U2, Nick Cave, and The Bad Seeds.

## Introduction

Andrew N. Weintraub

in *Dangdut Stories: A Social and Musical History of Indonesia's Most Popular Music*

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Item type: chapter

This chapter establishes the topic, justification, theoretical framework, and methodology for the book. *Dangdut Stories* situates the production and circulation of meanings about a popular music genre within particular social (political and economic) and cultural (ideological) conditions. In a series of brief examples drawn from ethnographic fieldwork in Java, Sumatra, and Kalimantan, the author shows how dangdut participates in social discourses, or “stories,” about social class relations, national belonging, and gendered power and difference in contemporary Indonesia.

## Uplift, Dance Music, and the BBC in Interwar Britain

Christina L. Baade

in *Victory through Harmony: The BBC and Popular Music in World War II*

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Item type: chapter

Chapter 1 offers a contextual account of BBC broadcasting between the wars; discusses the infusion of jazz and dance music from America into British musical life; and situates the book in relation to discourses of mass culture, modernity, and the popular. Its examination of the BBC is concerned particularly with its ideologies of cultural uplift, promotion of active listening, advocacy for (classical) music appreciation, and conceptualization of its listeners through audience research. The more comprehensive discussion of dance bands and jazz in interwar British culture (necessary because of their unfamiliarity to most North American readers) is focused through the lens of broadcasting. It gives particular attention to the problem of song plugging and the BBC's turn to lighter programming during the late 1930s: these cases distilled the BBC's ambivalence about popular music, with its ties to the commercial and the American, even as it prepared for war.

# The Black Panther Party

Eamonn Kelly

in Red Strains: Music and Communism Outside the Communist Bloc

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This chapter examines the ways in which the Black Panther Party (BPP) used popular music as a means to represent its ideology and politics to potential supporters during the peak of its activism in the late 1960s and early 1970s. Following an initial discussion of the ways in which the traditions of the U.S. left and popular music impacted upon the BPP, it explores the idea of black nationalism as understood and represented by the Panthers, its relationship to the traditions of Marxism, and the ways in which this relationship informed the cultural practice of the BPP. Finally, there is an examination of the 'three moments' alluded to in the title, a series of musical performances and recordings sponsored by the party.