

EXPRESSION IN POP-ROCK MUSIC

CRITICAL AND ANALYTICAL ESSAYS

SECOND EDITION

**EDITED BY
WALTER EVERETT**

University of Michigan



Routledge
Taylor & Francis Group
New York London

Contents

Preface	vii
1. The Musical World(s?) of Frank Zappa: Some Observations of His “Crossover” Pieces JONATHAN W. BERNARD	1
2. Frank Zappa’s “The Black Page”: A Case of Musical “Conceptual Continuity” JAMES BORDERS	45
3. Analytic Methodologies for Rock Music: Harmonic and Voice-Leading Strategies in Tori Amos’s “Crucify” LORI BURNS	63
4. Jazz-Rock? Rock-Jazz? Stylistic Crossover in Late-1970s American Progressive Rock JOHN COVACH	93
5. Pitch Down the Middle WALTER EVERETT	111
6. Music, Contexts, and Meaning in U2 SUSAN FAST	175
7. From <i>L’Étranger</i> to “Killing an Arab”: Representing the Other in a Cure Song ELLIE M. HISAMA	199
8. The Imagination of Pop-Rock Criticism NADINE HUBBS	215
9. Trapped within the Wheels: Flow and Repetition, Modernism and Tradition in Stevie Wonder’s “Living for the City” TIM HUGHES	239

10. Fumbling Towards Ecstasy: Voice Leading, Tonal Structure, and the Theme of Self-Realization in the Music of Sarah McLachlan TIMOTHY KOOZIN	267
11. Country-Pop Formulae and Craft: Shania Twain's Crossover Appeal JOCELYN R. NEAL	285
12. Large-Scale Strategy and Compositional Design in the Early Music of Genesis MARK SPICER	313
13. Rock and Roll Rhapsody: Pop Epics of the 1970s ALBIN ZAK	345
Contributors	361
Index of Names and Titles	365