

Contents

Preface	ix
1 Introduction	
Prelude	1
I. Codes and competences	9
II. Who is the author?	14
III. Musicology and popular music	17
IV. Postlude	31
2 Family values in music? Billie Holiday's and Bing Crosby's "I'll Be Seeing You"	34
I. A tale of two (or three) recordings	35
II. Critical discourse	38
III. Biographical discourse	44
IV. Style and history	54
V. Performance, effect, and affect	58
3 When you're lookin' at Hank (you're looking at country)	75
I. Lyrics, metanarratives, and the great authenticity debate	77
II. Sound, performance, gender, and the honky-tonk	89
III. "A feeling called the blues"	96
IV. The emergence of "country-western"	99
4 James Brown's "Superbad" and the double-voiced utterance	108
I. The discursive space of black music	109
II. Signifyin(g)—words and performance	119
III. Musical signifyin(g)	127

List of contents

5	Writing, music, dancing, and architecture in Elvis Costello's "Pills and Soap"	157
	I. The "popular aesthetic"	159
	II. Style and aesthetics	163
	III. Interpretation and (post)modern pop	171
	IV. A question of influence	195
6	Afterword: the citizens of Simpleton	199
	Appendix	203
	A. Reading the spectrum photos	203
	B. Registral terminology	203
	Notes	205
	Bibliography	237
	Select discography	249
	Index	251