

CONTENTS

<i>List of Contributors</i>	ix
-----------------------------	----

Introduction: Conjuring Pop Music Studies	1
ERIC WEISBARD	

SECTION I. Pop Emerges

1. Mainstream Song, 1520–2020	19
OSKAR COX JENSEN	
2. “Oh, Lady, Touch Thy Lute Again”: Sex in Early Pop Song	35
EMILY MARGOT GALE	
3. Popular Songwriting, Music Publishing, and the Copyright Regime	48
FRANKLIN BRUNO	
4. Depoliticizing Brazilian Protest Music for the U.S. Pop Music Market	71
K. E. GOLDSCHMITT	
5. The 1980s Emergence of the <i>Pleng String</i> and Cultural Nationalism in Thailand	87
VIRIYA SAWANGCHOT AND SIRIPORN SOMBOONBOORANA	
6. What Was “Pop” in Korean Pop before K-pop? 1964–1987	101
HYUNJOON SHIN	
7. Anthems of Something: Pop, Nation, and Collective Belonging	118
SARA MARCUS	

SECTION II. Pop Forms

8. Music Video: Pop’s Dancing Partner	137
CAROL VERNALLIS	
9. Malcolm McLaren’s Cassette and the Promiscuity of Pop Formats	159
ROB DREW	
10. Sensitive and Empowered: Conceptualizations in and through the Pop Power Ballad	174
DIANE HUGHES	

11. *Ttechang*: The K-pop Live Scene across Listenership and Musicianship 186
JUNGWON KIM
12. Gospel Choirs: Coldplay's NPR Tiny Desk and Topic Theory 198
MATTHEW A. WILLIAMS
13. "Beautiful Song": Is the Music Presented at the Eurovision Song Contest a Musical Form in Its Own Right? 214
IRVING WOLTER, SOFIA VIEIRA LOPES, CARLA FIGUEIRA, AND ISABEL CAMPÊLO
14. Pop Covers: Structures of Feeling 235
IAN BALFOUR

SECTION III. Pop as Music

15. Songs without Words 251
JAKE JOHNSON
16. Situating Sounds: Musical Instruments and the Sonic Fabric of Pop 264
STEVE WAKSMAN
17. Can't Get You Out of My Head: Hooks as a Defining Feature of Pop 279
JADEY O'REGAN AND TIM BYRON
18. Di\$co-Gold Crossover as Top 40 Pop, 1975–1976 300
JOHN HOWLAND
19. The Origins of Italodisco 321
GUGLIELMO BOTTIN
20. Corporate Liminality, A&R Aesthetics, and the Secret Becoming of "Take On Me" 339
S. ALEXANDER REED
21. Chicago to Nashville 355
CARLO ROTELLA

SECTION IV. Intersections of Identity

22. "Be Your Natural Self": How Black Queer Men Influenced Pop Music 373
CRAIG SEYMOUR
23. The Dirty, Dirty South: Authenticating Place and Identity in Country Rap 393
ALEX BLUE V AND KYLE DECOSTE

24. Covers and Coverage: Navigating Pop in Manila's Record Industry, 1950s to 1960s 414
KRINA CAYABYAB
25. "Get Ur Freak On": Disability and Pop 430
CHARLES L. HUGHES
26. Pop Rocks and Kids Rock: Children's Rock Music and Pop Culture 444
LIAM MALOY AND JACQUELINE WARWICK
27. The Scholarly Utility of Songwriting: Field Notes from the No-No Boy Project 455
JULIAN L. SAPORITI
28. "Be Sweet": Reflections on the Indie/Pop Nexus 472
DAN DIPIERO

SECTION V. Icons

29. The Beatles Now and Forever 491
ANN POWERS
30. Vocal Resistance: The Defiant Virtuosity of Whitney Houston 510
MARITA BUANES DJUPVIK
31. Act Naturally: On Dolly and (Self) Created Artifice 532
STEACY EASTON
32. Queen Bey: The Sampling Historiographies behind the Icon 546
JORDAN R. BROWN
33. Billie Eilish and the Feminist Aesthetics of Depression: White Femininity, Generation Z, and Whisper Singing 564
JESSICA A. HOLMES
34. Protagonist of Pop: A Timeline and a Roll Call for Baby 589
LUTGARD MUTSAERS

SECTION VI. 21st Century Pop

35. "Use This Sound": TikTok, Viral Musicking, and Platforming Twenty-First-Century Popular Music 605
PAULA CLARE HARPER
36. Spanish Pop's New Vistas: Mainstream Legibility in a Post-Reggaeton, Post-Regional Era 622
WAYNE MARSHALL

37. Defining Mainstream Pop, on Top 40 Radio	640
AMY CODDINGTON	
38. Music from the Stars: Satellite Radio and Celebrity Music Channels in the Twenty-First Century	655
BRIAN FAUTEUX	
39. Branded Man: Race, Class, and the Prison Song in Country Music	669
AMANDA MARIE MARTÍNEZ	
40. Equity and Ethical Consumption: Taking Charge of Pop Listening	679
LIZ PRZYBYLSKI	
41. The Condensed Chorus: Pop Form's New Climax in the Platform Age	699
ANDERS REUTER	
<i>Index</i>	717