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Descrizione fisica	1 online resource (257 pages) : illustrations
Collana	Bloomsbury advances in semiotics ; ; 10
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Nota di contenuto	Understanding music as multimodal discourse / Simon McKerrell and Lyndon C.S. Way -- The role of music in ridiculing the working classes in reality television / Goran Eriksson and David Machin -- "Shame makes the world go around" : performed and embodied (gendered) class disgust in Morrissey's "The slum mums" / Aileen Dillane, Martin J. Power and Eoin Devereux -- Recontextualization and fascist music / John E. Richardson -- Authenticity and subversion : articulations in protest music videos' struggle with countercultural politics and authenticity / Lyndon C.S. Way -- Sonic logos / Theo van Leeuwen -- "If you have nothing to say -- sing it!" : on the interplay of music, voice and lyrics in the advertising jingle / Johnny Wingstedt -- When the fairy tale is over : an analysis of songs and institutional discourse against domestic violence in Spain / Laura Filardo-Llamas -- Indigenous hip hop as anti-colonial discourse in Guatemala / Rusty Barrett -- Song, sonic metaphor, and countercultural discourse in British folk-rock recordings / Matthew Ord.
Sommario/riassunto	"We communicate multimodally. Everyday communication involves not only words, but gestures, images, videos, sounds and of course, music. Music has traditionally been viewed as a separate object that we can

isolate, discuss, perform and listen to. However, much of music's power lies in its use as multimodal communication. It is not just lyrics which lend songs their meaning, but images and musical sounds as well. The music industry, governments and artists have always relied on posters, films and album covers to enhance music's semiotic meaning. This book considers musical sound as multimodal communication, examining the interacting meaning potential of sonic aspects such as rhythm, instrumentation, pitch, tonality, melody and their interrelationships with text, image and other modes, drawing upon, and extending the conceptual territory of social semiotics. In so doing, this book brings together research from scholars to explore questions around how we communicate through musical discourse, and in the discourses of music. Methods in this collection are drawn from Critical Discourse Analysis, Social Semiotics and Music Studies to expose both the function and semiotic potential of the various modes used in songs and other musical texts. These analyses reveal how each mode works in various contexts from around the world often articulating counter-hegemonic and subversive discourses of identity and belonging."-- Bloomsbury Publishing.

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