

# Contents

	PREFACE	xi
	ACKNOWLEDGMENTS	xv
	Introduction: Music and the Sociological Imagination— Pasts and Prospects <i>John Shepherd and Kyle Devine</i>	1
<b>Section I</b>	<b>Source Readings: Forerunners and Founding Figures</b>	<b>23</b>
Chapter 1	The Origin and Function of Music <i>Herbert Spencer</i>	27
Chapter 2	Psychological and Ethnological Studies on Music <i>Georg Simmel</i>	35
Chapter 3	Rational and Social Foundations of Music <i>Max Weber</i>	43
Chapter 4	Musical Taste and How it is Formed <i>John H. Mueller</i>	49
Chapter 5	Making Music Together: A Study in Social Relationship <i>Alfred Schütz</i>	57
Chapter 6	Sociology of Music <i>Theodor Adorno</i>	67
<b>Section II</b>	<b>Approaches, Sites, and Debates</b>	<b>73</b>
	<b>A The Music Itself</b>	<b>77</b>
Chapter 7	Music as Social Meaning <i>Susan McClary</i>	79
Chapter 8	Music, the Body, and Signifying Practice <i>John Shepherd</i>	87
Chapter 9	Music and the Sociological Gaze <i>Peter Martin</i>	97

	<b>B Creation</b>	<b>105</b>
Chapter 10	Ethnography and Interaction <i>David Grazian</i>	107
Chapter 11	Performance Perspectives <i>Lisa McCormick</i>	117
Chapter 12	Production Perspectives <i>Marco Santoro</i>	127
	<b>C Consumption</b>	<b>141</b>
Chapter 13	Identity: Music, Community, and Self <i>Andy Bennett</i>	143
Chapter 14	Taste as Distinction <i>Richard A. Peterson</i>	153
Chapter 15	Taste as Performance <i>Antoine Hennion</i>	161
<b>Section III</b>	<b>Politics, Social Issues, and Musical Cultures</b>	<b>169</b>
Chapter 16	Resistance and Social Movements <i>Eric Drott</i>	171
Chapter 17	Gender and Sexuality <i>Marion Leonard</i>	181
Chapter 18	Hip Hop and Race <i>Anthony Kwame Harrison</i>	191
Chapter 19	Cultural Globalization: Pop-Rock and Musical Cosmopolitanism <i>Motti Regev</i>	201
Chapter 20	Music Criticism and Taste Cultures <i>Morten Michelsen</i>	211
Chapter 21	Art Music and Social Class <i>William Weber</i>	221
Chapter 22	Cityscapes <i>Sara Cohen</i>	231
Chapter 23	The Body and Dance <i>Mary Fogarty</i>	245
<b>Section IV</b>	<b>Industries and Institutions</b>	<b>255</b>
Chapter 24	Recorded Music <i>Dave Laing</i>	259

Chapter 25	Live Music <i>Simon Frith</i>	269
Chapter 26	Cultural Policy and the Creative Industries <i>Adam Behr</i>	277
Chapter 27	Copyright <i>Lee Marshall</i>	287
<b>Section V</b>	<b>Technology and Mediation</b>	<b>299</b>
Chapter 28	Instruments and Innovation <i>Trevor Pinch and Karin Bijsterveld</i>	301
Chapter 29	Radio <i>Christina Baade</i>	309
Chapter 30	Music and the Moving Image: A Case Study of Hans Zimmer <i>Benjamin Wright</i>	319
Chapter 31	Digitalization <i>Paul Théberge</i>	329
<b>Section VI</b>	<b>New Directions</b>	<b>339</b>
Chapter 32	After Adorno <i>Tia DeNora</i>	341
Chapter 33	Bourdieu and Beyond <i>Nick Prior</i>	349
Chapter 34	Mediation Theory <i>Georgina Born</i>	359
Chapter 35	From Signification to Affect <i>Jeremy Gilbert</i>	369
	LIST OF CONTRIBUTORS	377
	INDEX	379